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GSCA Conference Coverage Continued

We continue our coverage of the *Giant Screen Cinema Association's* conference in Chattanooga in September.

Marketing Session

Moderator: Mary Jane Dodge, MacGillivray Freeman Films; Mary Altman, World Golf Village; Julie LaRoche, Montreal Science Center; Mike Day, Science Museum of Minnesota; Robin Miller, Louisville Science Center; Bernie Gaw Paine, Imax Corporation; Mark Bretherton, LG IMAX Theatre Sydney.

Dodge opened the 7:30 a.m. session by saying that of the six panelists would each have about five minutes to present their best new marketing ideas, after which the audience would be asked for theirs. She started the session by showing a creative billboard that the Denver Museum of Nature and Science had created. It started out completely covered in a mummy wrappings that were removed over several weeks to reveal the poster for *Mysteries of Egypt*. In another campaign for Egypt in Boston, the Museum of Science partnered

with the Boston Lyric Opera and the Fine Arts Museum to present Egypt-themed programs at all three venues, effectively cross-promoting one another. Saying she also liked stunts, she recalled how Diane Carlson of the Pacific Science Center in Seattle promoted *Bugs!* with a bug chef who cooked and ate real insects on a local TV station's live morning show.

Altman said hers is a small theater and in a small town (St. Augustine, FL), and that although she gets some tourists, most of her visitors are local, and 35% of them are school groups. She shared tips to get the most from her marketing dollar. One is to make your media partners "work for it." Rather than simply use the same partners every time, she plans out the schedule annually and picks potential partners, then prepares a Request For Proposal, letting everyone know that they are competing for the partnership. "It makes them sharpen their pencils a little more. They tend to start overdelivering right away."

LaRoche explained that she used the seven-week closure of the theater for renovations in 2009 as a promotional opportunity. She sent out a "Last Chance" press release shortly before the closing, which boosted the box office; used the arrival of the new screen in a 65-foot-long box to get PR coverage on local TV; turned the installation of the screen into a media event; and reopened with *Space Shuttle 3D*, getting the entire crew of STS 127, one of whom was born in Montreal, to attend and speak to the audience. One mistake she won't repeat: creating a Web-based computer game to promote the film. "You can't compete with the big guys. If you want to create a game, you have to be so good."

(see *GSCA* on page 6)

Imax Warns Theaters About GSCA Program

In November, Imax Corporation's Therese Andrade called more than 30 IMAX theaters to warn them that participating in the Giant Screen Cinema Association's new "Bigger. Bolder. Better." marketing program might violate the terms of their IMAX system leases. According to several theater representatives who spoke with *LF Examiner*, Andrade, who is vice president of sales, and not a lawyer, suggested in the calls that the GSCA's trademarked tagline and "Certified Giant Screen" logos were "unapproved third-party trademarks." Andrade did not specify what actions the company proposed to take in response to the program, leaving most recipients of the calls puzzled and uncertain how to proceed.

The BBB program was launched by the GSCA at its conference in Chattanooga in September (see *LF Examiner*, October 2010) and has been adopted by 30 theaters to date. Developed over the past 18 months, the program is intended to "differentiate the giant-screen experience and support members in their efforts to communicate and market that differentiation." It features the market-tested tagline "Bigger. Bolder. Better." and "Certified Giant Screen" logos to advise consumers that the theater meets the association's criteria for giant screens. The logos and tagline can be used on internal signage, print ads, rack cards, Web sites, and other locations.

After theaters began receiving the warnings from Imax, the GSCA issued a statement saying that it had gone to "tremendous lengths to be certain that the

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Jackson Hole Symposium in Denver

by Judith Rubin

In alternate years, the organizers of the Jackson Hole Wildlife Film Festival present the film festival proper and a filmmakers' symposium at another location. Holding Symposium 2010, Oct. 26-28, at the Denver Museum of Nature and Science (rather than in Jackson, WY) provided easier access for travelers and several ideal venues for screenings. The museum recently converted its Phipps IMAX Theater to IMAX digital 3D, and its Gates Planetarium boasts a top-notch digital dome (fulldome) projection system by Global Immersion. A Dolby 3D digital projection system was temporarily installed in the Ricketson Theater for the meeting.

The JHWFF's executive director is Lisa Samford. Symposium director is Carrie Noel Richer, and the executive committee is chaired by Michael Rosenfeld, president of National Geographic Television.

JHWFF divides its symposium into "Strands" to explore selected trends, tools, and techniques through demonstrations, screenings, and panel discussions. The strands of Symposium 2010 included 3D and fulldome. IMERSA (Immersive Media, Entertainment, Research, Science & Arts, an international non-profit association) worked with JHWFF to organize the fulldome strand, dubbed the Fulldome Summit.

The concurrent sessions were all strong, making it hard for a delegate to choose from among them. But that's the JHWFF programming style, and as the event progressed, session by session and day by day, the style proved itself: the organizers had created an environment for synergy that was crackling through the air. The Symposium put members of overlapping communities together with the means to discover common cause and common interests.

IMERSA has been nurturing that synergy and making the most of those overlaps since the association was founded in 2008. It has been planting seeds of the Convergence —

the coming together of giant-screen cinema and fulldome, and the positioning of both in the wider context of Immersive Media — through relationships and presentations, working with organizations such as the Giant Screen Cinema Association, Themed Entertainment Association, International Planetarium Society, Association of Science-Technology Centers, Producers Guild of America, and the Center for Conscious Creativity. IMERSA co-founder Ed Lantz and I have written a good deal about the Convergence in the pages of *LF Examiner* and other publications. It was very rewarding to see and hear the Convergence manifesting in the real-world forum of Symposium 2010, refreshingly free of ax-grinding.

Screenings in the IMAX theater included *Under the Sea 3D*, *Hubble 3D*, *African Adventure 3D*, *Grand Canyon Adventure 3D*, *The Wildest Dream: Conquest of Everest*, *Sharks 3D*, and *Sea Rex 3D*. The Phipps was also the venue for Nat Geo Television's premiere HD screening of *Great Migrations*, and for numerous trailers, including the brand-new Nat Geo trailer for *Wildest Weather in the Solar System*, which has already been licensed by DMNS. Taking an active role in the convergence, Nat Geo has added original all-CGI shows for digital fulldomes to its portfolio. Screenings of *Bugs!*, *Cane Toads*, *Dinosaurs*, *TurtleVision*, and other programs were held in the Ricketson Theater.

The titles screened in the Gates Planetarium are best known to the planetarium industry, but part of what fuels the Convergence is that digital media have opened up programming and production: these are not your grandfather's star shows. The blue planet phenomenon — the paradigm shift in how humankind perceives Earth and its surroundings now that we've viewed it from space — is in full force here.

Also coming into its own on the digital dome now is live-action photography, including image capture, applications of panoramic photography, and live-action compositing.

Prime examples at the Fulldome Summit were *Cosmic Dance*, produced by LivinGlobe for the Canadian Museum of Hindu Civilization, *Mirage 3D's Natural Selection*, *Life*, a new production from the California Academy of Sciences, and demos from xRez Studio and globetrotting photographer Tito Dupret.

There was also a panel discussion, Live Action for Fulldome. Two other panels, "So, You Want to Produce for Fulldome?" and "Fulldome Best Practices," were moderated by IMERSA board member Paul Fraser of Blaze Digital Cinema Works, who moves freely between the giant-screen and fulldome communities.

Fulldome titles shown in the Gates included the aforementioned *Cosmic Dance* and *Natural Selection*, *Black Holes: the Other Side of Infinity* (Thomas Lucas Productions, DMNS, Spitz, Inc., and AVL), *Crossing Worlds* (xRez), *Journey to the Stars* (American Museum of Natural History), *Tales of the Maya Skies* (Chabot Space and Science Center), *Fragile Planet* (California Academy of Sciences), *Solar Storms* (Sky-Skan), *Seven Wonders* (Evans & Sutherland), and *Sea Monsters* (National Geographic Cinema Ventures). There were also demonstrations of real-time navigation systems such as Uniview, which allow a planetarium operator to take audiences on a voyage through 3D databases. (The complete program of Symposium 2010 is online at www.jhfestival.org/jhsymposium/programs.htm. IMERSA videoed most of the fulldome sessions and will post them soon at

(see DENVER on page 11)

No November issue

As we advised subscribers in a Nov. 19 e-mail, for logistical and scheduling reasons, this issue of *LF Examiner* was delayed from its original publishing date in November and has therefore been renamed as the December issue. Naturally, all subscriptions were extended by one issue to make up for the "missed" issue. We apologize for the inconvenience and appreciate your consideration.

Imax Warns Theaters About “Bigger. Bolder. Better.”

(from **IMAX** on page 1)

program preserved the integrity of one of our members’ most valuable features – the IMAX brand – and consulted many interested parties, including Imax.” It added that legal counsel had been sought on the program’s trademarks.

The statement concluded, “GSCA believes that all giant screen theaters offer a premium, immersive movie experience, and we created our certification and marketing programs to help our members succeed by clearly communicating one of their theater’s unique differences. Because the GSCA Board of Directors believes the program will bring welcome added value to all of its member theaters, manufacturers, producers, and service providers, we will continue to promote the Certified Giant Screen and ‘Bigger. Bolder. Better.’ trademarks and provide the supporting program materials.”

Imax’s Andrade is a member of the GSCA board and was involved with the BBB program at every step of its development. Members of the GSCA board met directly with Imax executives about the program on more than one occasion.

Several theater operators who spoke with *LFX* expressed the opinion that Imax was using the implicit threat of a lawsuit to prevent them from highlighting – accurately and truthfully – the differences between their giant-screen film theaters and the smaller IMAX digital theaters that have sprung up in multiplexes near them in the past few years.

If so, the tactic seems to have worked in at least a few cases. The GSCA has posted a map showing BBB members on its Web site, and at least six theaters that were listed there before the calls have since asked to be removed from the site.

Many of the other participating theaters told *LFX* that they would wait for advice from counsel before implementing or going further with the BBB program. Several who had asked Imax to put its concerns in writing said they had not yet received a letter, more than a month after the first calls.

As this issue went to press, a check of

the Web sites of the 30 current participants found five that were displaying the Certified Giant Screen logo, although several others told *LF Examiner* they were using it internally.

Imax’s position

In an interview with *LFX*, Rob Lister, Imax’s senior executive vice president and general counsel, explained that trademark holders have a duty and right to prevent the weakening of their marks, and that the company had three specific concerns about the BBB tagline and Certified Giant Screen logos, based on trademark case law:



Confusion. Since the marks may appear on IMAX and non-IMAX theaters, consumers could see non-IMAX presentations of lesser quality and assume they were representative of IMAX presentations.

Consistency. The function of a trademark is to consistently identify the source of a product or service. The use of the BBB marks by some IMAX theaters and not by others could weaken the consistency of the IMAX brand.

Distinctiveness. The purpose of a trademark is to help consumers distinguish one company’s goods or services from another’s. Lister said Imax was concerned about possible “damage to the distinctiveness and goodwill of the IMAX brand if consumers are no longer able to distinguish between IMAX theaters and non-IMAX theaters from a quality standpoint if both of them are tagged with the same [BBB] brand.”

Lister said that the company’s obligation and authority to protect the brand arises from U.S. trademark law, and that its contracts with theaters allow it to “impose reasonable quality control measures” on their use of its brand.

Asked why these concerns hadn’t been raised in the nearly two years that the program had been under development, Lister claimed that Imax had “consistently express[ed] its concern” about it, and said didn’t believe the GSCA board could have gotten the impression that Imax had “endorsed” the program or considered it as “anything other than problematic.” (Lister did not attend any of the meetings in question. Mary Ruby, Imax’s senior vice president for legal affairs, took part in at least one.)

He told *LFX*, “As a general matter we’re extremely reluctant to get involved in legal disputes with the trade association or especially with our individual licensees. I don’t think we ever wanted to ratchet it up to the point where we suggested we would take legal action.”

Lister said the decision to have Andrade call the theaters had been his, to make the approach more personal. “Send[ing] legal letters around to people leaves a bad taste in people’s mouths.” He said that those who had asked for details in writing should have received them.

On the question of screen size that is at the heart of the dispute, Lister repeated the official Imax line that there is no single characteristic that defines “The IMAX Experience,” but suggested that a new marketing campaign the company is developing would address the concerns that led to the development of the BBB program. He didn’t provide details or say when the campaign would be announced, but said “this situation has been an impetus to working a little bit harder on it and trying to roll it out a little bit quicker.”

Lister declined to speculate on what actions the company might take with theaters that continue to use the BBB marks, but stated flatly that, from Imax’s standpoint, “the unauthorized use of third-party trademarks cannot happen.”

THE BIZ

FILM STOCK

Imax reports \$6.7M Q3 profit

For the quarter ending Sept. 31, 2010, **Imax Corporation** reported a profit of \$6.7 million (\$0.11 per basic share) on revenues of \$51.1 million, compared to a profit of \$1.1 million (\$0.02 per basic share) on revenues of \$43.5 million in the same quarter of 2009. For the nine months ending Sept. 30, the company posted a profit of \$46.6 million (\$0.70 per basic share) on revenues of \$179.5 million in 2010, compared to a profit of \$1 million (\$0.02 per basic share) on revenues of \$117 million in the same period of 2009.

The profit figures for 2010's Q3 are after the effect of variable stock compensation to CEO **Richard Gelfond** and other executives, which totaled \$3.1 million in the quarter.

Imax signed deals for 100 theater systems in the third quarter of 2010, compared to 13 in the third quarter of 2009, and in the first nine months of 2010 signed contracts for 198 systems, compared to 23 in the same period of 2009. Of the 100 signings in 2010's Q3, 30 were joint-venture systems, 51 were sales or sales-type leases, and 19 were conversions of film projectors to digital. Of the 198 in 2010's first nine months, 67 were JVs, 90 were sales/sales-type leases, and 41 were digital conversions.

In 2010's Q3, the company installed 29 systems, 19 JVs, including one digital conversion, and 10 sales/sales-type lease system, three of which were digital conversions. This compares to 19 installations in the third quarter of 2009. For the first nine months of 2010, the company installed 69 systems, 29 JVs (two digital conversions) and 40 sales/sales-type lease systems (23 digital conversions), as compared to 80 systems in the same period of 2009.

Backlog as of Sept. 30, 2010, was 257 systems, of which 175 were sales or sales-type leases with a value of \$203.2 million. Twenty of those 175 will be digital conversions. The remaining 82 in backlog are JV systems which carry no book value.

In a conference call with analysts on

Oct. 28, CFO **Joe Sparacio** said that the company was raising its estimates for installations in the fourth quarter to between 35 and 44 and for 2011 to between 75 and 85, not including digital conversions.

Gelfond told analysts that the company has been conducting brand studies to help "grow the brand and leverage it in new creative ways." He spoke of the possibility of live events in digital IMAX theaters, and said that durability tests on the portable theater he had previously announced had been concluded in Toronto, and that it might start being deployed in the next few months.

Imax shares rose 13% to \$21.39 on the day of the announcement, and continued rising over the next few weeks, reaching ten-year highs in the week after *Harry Potter and the Deathly Hallows, Part 1* premiered in a record 341 theaters. As this issue went to press, shares were trading over \$26, a price they hadn't seen since August 2000, when the implosion of the multiplex industry sent Imax stock plunging by 90% in three months.

Technicolor to close L.A. lab

Technicolor Inc. has confirmed that it will close the North Hollywood, CA, film-release printing plant that currently processes the majority of all 65mm front-end footage and 70mm release prints for the giant-screen industry in North America. Its lease on the Lankershim Blvd. site expires at the end of June 2011, and the company has decided to consolidate all 35mm release printing at its facility in Mirabel, outside Montreal. A spokesman told *Variety* that "the accelerating growth of digital [projection] technology" meant that the company no longer needed both plants for 35mm release prints.

Variety reported that the company "will continue to provide all front-end, pre-release services, including dailies, in Los Angeles," which suggests it might also continue 70mm operations there. But **Glenn Newland**, Technicolor's director of

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70mm operations, declined to give any assurances on that point, telling *LFX* that they are "looking at other locations for our facilities, but at this time we don't have a hard commitment to move into another facility." He added that "we're still as dedicated as we ever were, and we have a lot of work to do before we're out of this building."

However, a source told *LFX* that Technicolor will continue 65mm and 70mm operations at a site in L.A. that is ready to be built out and is presumably already approved for the kind of environmental issues that a film processing plant entails. Another expert estimated that closing the existing lab and getting a new one up and running would take at least "a month or two." This downtime could be a brief boon to **Fotokem Industries**, the city's only other 70mm lab, which currently handles a fraction of Technicolor's volume.

None of the experts who spoke to *LFX* for this article believed that Technicolor would drop 70mm work altogether, in light the amount of business that is still available.

Imax, Odeon/UCI add two JVs

Imax Corporation and **Odeon & UCI** have signed a joint-venture deal to install two IMAX digital theater systems in multiplexes the chain is building in Mallorca, Spain (under the Cinesa brand), and Milan, Italy (under the UCI name). The theaters are set to open in May 2011, bringing Odeon's total number of IMAX screens to 12, and extending Odeon's position as the largest operator of IMAX theaters in Europe, the Middle East, and Africa.

3DE, MFF make Blu-ray deals

3D Entertainment and **MacGillivray Freeman Films** have made separate deals to release their giant-screen films on Blu-ray disc (BD). 3D Entertainment has made a deal with **Universal Pictures International Entertainment** to release its underwater 3D trilogy on BD outside the U.S.,

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Canada, and Mexico. The titles, *Ocean Wonderland 3D* (2003), *Sharks 3D* (2005), and *Dolphins and Whales 3D*, will be available individually or in a boxed set.

MacGillivray has made a deal with **Inception Media Group** for "all home entertainment, digital, non-theatrical, and direct response rights" to four titles acquired by MFF from the **Science Museum of Minnesota** last year (see *The Biz*, October 2009). They are *Ring of Fire* (1991), *Tropical Rainforest* (1992), *Search for the Great Sharks* (1992), and *The Greatest Places* (1998). New HD transfers of the 15/70 films will be used for the BD releases, remastered by **Big Picture Digital Productions**.

Two theaters going IMAX digital

The IMAX theaters at the **World Golf Hall of Fame** in St. Augustine, FL, and the **Marbles Kids Museum** in Raleigh, NC, are switching from film to IMAX digital in January. The World Golf theater is a 12-year-old GT house with 299 seats and a screen 59x80 feet (18x24 meters). It will close on Jan. 1, 2011 and reopen at the end of the month with a slightly smaller screen, about 44x76 feet (13.4x23.2 meters). According to marketing director **Mary Altman**, the lobby will be "refreshed" during the closure, and new flat-screen monitors added for signage and previews.

A few days after that theater closes, the nine-year-old SR-equipped IMAX at the Marbles Kids Museum will close for a similar transformation. In addition to the new projection system, the 267-seat house will get new seats and carpets, and reopen on Feb. 1.

These installations will bring the number of non-multiplex IMAX digital conversions to six, including four we've previously reported on (see *The Biz*, Summer 2010), all of which are now complete: **Clark Planetarium**, Salt Lake City, UT (Nov. 18), **Denver Museum of Nature and Science** (Oct. 8), **Challenger Learning Cen-**

ter

Tallahassee, FL (Oct. 1), and the **Virginia Air and Space Center**, Hampton, VA (Sept. 24).

Nuremberg removes IMAX

As of Oct. 1, the **IMAX at Cinecitta** in Nuremberg, Germany, has stopped running 15/70 films with its nine-year-old IMAX 3D GT projector, and has removed the IMAX brand from its name. It is now the **Cinemagnum** Theater. The theater uses two Christie CP2000SB projectors, the same units used in the IMAX digital projection system, to show 2D and 3D giant-screen and Hollywood films on the 68x95-foot (21x29-meter) screen. The digital projectors have been in place and used in addition to the IMAX film projector since 2008; management says they will be upgraded to 4K next summer.

Cinecitta is an underground complex that includes 17 conventional digital screens in addition to the 518-seat Cinemagnum auditorium.

The theater's owner, **Fantasia Film GmbH**, operates Cinemagnum-branded theaters in Dresden, Weimar, and Frankfurt; the last is the former IMAX theater that closed in 2003. The four Cinemagnum screens all show digital versions of traditional giant-screen short-form documentaries, along with blockbusters like the *Harry Potter* films.

Daytona Beach IMAX closes

The six-year-old IMAX theater at the **Daytona International Speedway** in Daytona Beach, FL, closed on Nov. 5, along with the Daytona 500 Experience facility in which it was housed. The closure was a cost-cutting move on the part of **International Speedway Corporation**, which operates Daytona and 12 other NASCAR tracks.

The 60,000-square-foot (5,600-square-meter) "Velocitorium" building opened in 1996 with a NASCAR museum, souvenir shop, restaurant, and a conventional auditorium. In 2004 the auditorium was converted to a 247-seat IMAX 3D theater with

the installation of an SR projection system. Until its closing, the theater regularly showed 2004's *NASCAR 3D* as its signature film.

The souvenir shop and restaurant will remain open, and other parts of the facility will be available for group tours and corporate and private community events.

Duluth Omni to close in April 2011

Minnesota's **Duluth OMNIMAX Theatre** is set to close in April 2011, according to **Dan Russell**, director of the **Duluth Entertainment Convention Center**, which owns and operates the 15-year-old GT theater. Russell has notified **Imax Corporation** that the center will not renew its IMAX system lease when it expires next year. He told the *Duluth News Tribune* that "It's time to move on because the technologies have changed and the novelty has changed."

When the 260-seat dome theater opened in 1996, it attracted about 194,000 visitors a year. However, those numbers fell over the years, and when the **Great Lakes Aquarium** opened on an adjacent property in 2000, the theater saw its attendance drop by 30,000, according to Russell. Today IMAX attendance is around 100,000 annually, well below the break-even point.

The city is looking for potential occupants of the theater, including **Marcus Theaters**, which operates a ten-screen multiplex next door to the center.

Gormley leaves Imax

Sarah Gormley, **Imax Corporation**'s vice president of corporate communications since 2005, has left that position to become senior vice president of communications and marketing at **Martha Stewart Living Omnimedia**. According to a press release, "she will work closely with the senior management team, developing communications strategy for the company's media and merchandising businesses, and devising marketing plans for select initiatives."

GSCA 2010 Conference Coverage Continued

(from GSCA on page 1)

Day said that with the arrival of more and more IMAX theaters in the Twin Cities area, the Science Museum of Minnesota decided to promote its unique status as the only dome theater in the region. The tagline "All Around Amazing" emphasizes that point, and is used in promoting all of the museum's films in the long term.

Miller, as Dodge pointed out, has only been in the industry for about a year, and had already won a GSCA marketing award the previous evening for her promotion launch of *Van Gogh: Brush with Genius*. She explained that Louisville Science Center is perceived by locals primarily as a children's museum, and that the film was selected to capitalize on the more adult audience that its concurrent exhibit on

the *Titanic* was expected to draw. In addition to helping change perceptions, it opened the door to new partnerships with local cultural groups, the boards of 20 or 30 of whom were invited to a special screening. They attracted the "late night young professional crowd" with a 9-11 p.m. reception that featured absinthe, a drink Van Gogh was known to take. And they held an art competition for local artists, displaying the winners in the museum.

Imax's Paine provided the perspective of commercial theaters. Regal's Ontario Palace 22 in Ontario, CA, promoted June's *Twilight Saga: Eclipse* with a graduation party for recent college and high school graduates. Those who came in their caps and gowns received film posters and other



Robin Miller, Louisville Science Center.

prizes. In Sacramento, the Imax owned-and-operated Esquire IMAX Theater worked with a local TV station to create a stunt in which an on-air personality reported live from the theater on the opening morning of *Cloudy With a Chance of Meatballs*. In the middle of her report, meatballs started raining down on her. The theater also sponsored a hamburger sculpting contest and made a donation of 3,000 meatballs to a local food bank.

The New Language of Digital

Moderator: Glenn Newland, Technicolor, Inc.; Paul Fraser, Blaze Digital Cinema Works; Joey Murray, Regal Pinnacle Stadium 18 & IMAX.

Newland opened the session on digital exhibition saying that there are about 12,000 non-IMAX digital screens in North America and about 15,000 throughout the rest of the world. At the time of the conference, Imax had about 150 of its proprietary digital theaters operating in North America. (Today there are 185, with another 60 or so abroad.)

He continued with an overview of ten of the key terms used in preparing the digital files that are eventually projected as movies in theaters, including Digital Source Master, Digital Cinema Distribution Master, Advanced Encryption Standard, Digital Cinema Package, Key Delivery

The Sydney IMAX Theatre's ad for *Avatar* stood out on a busy page.

Message and Trusted Device List. (Rather than present these definitions here, we refer you to the online glossary that Newland gave at the end of his talk: tinyurl.com/2fk2zuc. It is a four-page PDF file that includes Newland's terms and many more.)

Fraser, a consultant who helps clients develop and install digital cinema systems (and a frequent *LF Examiner* contributor), outlined the basics of digital cinema exhibition. He pointed out that digital cinema systems in multiplexes have taken off very quickly since 2005, now accounting for more than 27,000 (18%) of the 146,000 theater screens in the U.S. and Canada. The majority – 64% – of digital screens in North America are 3D-capable, as are an even higher percentage of international screens – 74%. Internationally, “almost every new screen now is 3D.”

It’s harder to get a count of non-GS digital theaters in museums and institutions, but Fraser estimated that there are between 50 and 100 in the U.S. and double that internationally. In addition, there are 666 digital fulldome theaters around the world, about half of them in the U.S. They range widely in size, seating capacity, and technical projection formats.

In multiplexes, virtually all films are released digitally, and a growing number are 3D. There were 20 3D titles in 2009, 25 in 2010, and an estimated 32 in 2011. Institutional digital theaters have many non-fiction options, in many lengths,

many intended for smaller screens. About 30 GS films are being distributed in digital form, 10 of which are also available in the proprietary IMAX digital format. The digital dome world has about 100 shows, most of which are CGI, and a few of which are stereoscopic 3D. Ten GS films have been converted to digital fulldome.

Fraser moved on to the technical characteristics of digital images, defining terms such as resolution, aspect ratio, brightness, and screen gain.

He said that several manufacturers provide projectors that meet the DCI specs, the open industry standard established by the major Hollywood studios in 2005. They are Christie, NEC, and Barco, which use the DLP technology developed by **Texas Instruments**, and Sony, which uses its own SXRD chips. The latter is already available in 4K and the DLP systems will be starting in early 2011. Fulldome theaters, most of which do not use DCI-compliant systems, have a wider range of projector options, including the four above plus, JVC (D-ILA), **Panasonic** (DLP), Sharp (DLP), and **Projection Design** (LED) as well as laser-powered systems from **Evans & Sutherland** and **Zeiss**. Flat-screen theaters typically only use one projector, two if additional brightness is needed, but fulldome theaters can use anywhere from one to eight, and the largest 3D fulldomes have used as many as 24. “That’s a lot of equipment to integrate and keep aligned.”

He outlined the four 3D technologies: passive circular polarization (**RealD**, **MasterImage**), passive linear polarization (IMAX), passive full-spectrum wavelength multiplexing (**Dolby**), and active shutter (**XpanD**). Each has its advantages and disadvantages, including initial costs, cost of eyewear, using silver or matte white screens, etc.

Fraser described the steps an exhibitor must take to add or convert to a digital system: selecting a project manager, conducting a feasibility study, arranging financing, selecting the integrators and vendors, and finally installing and operating the system. He strongly recommended the do-it-yourself approach, saying that “unless you have actually integrated and installed



Paul Fraser, Blaze Digital Cinema Works.

a system before, I can’t imagine doing it without an integrator.” However, although many companies are well set up to handle multiple installations for large theater chains, a smaller number are available for single-screen installations, like most museum theaters.

Under feasibility, Fraser stressed the importance of considering your programming. “Just because you’re showing a certain mix of programming now in film, it doesn’t necessarily follow that you’ll get to do that in digital. And it won’t necessarily be your choice.” In the case of Hollywood features, the studios decide who will get their movies. And he pointed out that although live programming and other alternate forms of programming aren’t very big now, they hold great potential for the future.

On the distribution side, the shift to digital requires a number of new procedures. The original film has to be scanned and digital masters (DSMs and DCDMs) produced, from which digital “prints” (DCPs) are made and distributed to theaters. Fraser said that there are many new windows for digital distribution, and “it’s kind of fun, it’s kind of ‘brave new world,’ and it’s kind of scary. You have to manage it very carefully.” Theatrical venues available include commercial, institutional, flat screens, fulldomes, attractions, and special venues, each of which might

(see GSCA on page 8)



Regal projectionist Joey Murray.



Kodak's Norlynne Coar.

(from GSCA on page 7)

require a different version. Then there's distribution to TV, computers, and mobile devices. He pointed out that of the 1.2 billion cell phones sold last year, 300,000 were Hitachi's Woo, which displays 3D, and came pre-loaded with 3D content that had been paid for by the manufacturer.

Murray, the chief projectionist at the Regal multiplex in Knoxville, TN, has worked with Christie, NEC, Barco, Sony, and IMAX digital projectors, as well as 35mm systems. He ran down some of the pros and cons of digital versus film projection. The advantages of digital include clearer images, the ability to set up show playlists much more quickly than building a film print, and fast forward and rewind capability. The downsides of digital include shorter lamp life, limited screen sizes, and lower light output. Digital systems are also subject to apparently random glitches, like most computer systems, although the solution is usually the same: reboot.

Advantages of film include the ability to assemble a print on a reel table while showing a film. Digital shows can't be set up while the projector and server are in use. Film isn't subject to the kind of corruption that can disable digital files, and after a power outage, film naturally restarts exactly where it left off. Disadvantages of film include the longer learning curve for

projectionists and the waste inherent in producing and discarding film prints. (Kodak's **Norlynne Coar** later pointed out that 90% of film stock is recycled.)

Murray said that one of the biggest issues with digital systems is managing storage space on the servers: many systems don't work well if their disks are more than 75% full. However, in general they are reliable and "only getting better."

As to the future, "Projectionists don't like to talk about it, but there is going to be less need for us." But there will have to be at least one in each theater for the foreseeable future. And he added that it will be nice to work in a booth with less noise and more space, once film projectors and prints are eliminated.

Technical Session

Fotokem's **Andrew Oran**, chair of the Technical Committee, said that the GSCA committee has charged his committee with running the Technical Sessions of future conferences, as well as with testing various digital projection systems for use in giant-screen theaters. For that reason, coming Technical Sessions will include such tests as well as "volunteer" technical presentations like those in the present session and at most recent meetings. **Technicolor's Glenn Newland** will assist him as co-chair of the committee.

Greg MacGillivray of MacGillivray Freeman Films said that in his technical presentations he likes to show how he captures "images you cannot see on television" for his films. He played a video featuring his cinematographer **Bob Cranston** describing how he had shot polar bears, "the largest and most dangerous carnivores on earth," for MFF's latest GS film, *To The Arctic*.

Norlynne Coar showed test footage of two female models captured on the new 5213 stock, a 200-speed tungsten emulsion that is the third in the Vision3 series. The tests, shot in 15/70 by noted GS cinematographer **Reed Smoot**, included over- and underexposures, and compared 5213 to the 5212 and 5217 Vision2 stocks.

Newland described Technicolor's new custom-made D-Observer digital table, a "flatbed on steroids" that provides high-

quality inspection of 65mm and 70mm film not only in the content areas, but also on the surface of the film. A waveform monitor allows for detecting unevenness that might not be visible in standard viewing. Although it can't take the place of quality control services offered by Imax subsidiary **DKP/70mm Inc.** and other providers, the D-Observer is a "powerful tool that allows for gentle handling of film and precise evaluation protocols."

Filipe Teixeira spoke about the Turtle Cam, a 3D, 30-perf, 65mm camera he developed specifically for time-lapse and motion control photography. (See article by Steven Morris, *LF Examiner*, May 2010.)

Dome day

On Sept. 28, the day after the conference proper, interested delegates traveled by bus to the **McWane Science Center** in Birmingham, AL, about 150 miles from Chattanooga. There they saw four of the new films in the center's 280-seat IMAX dome theater: *Sea Rex*, *Arabia*, *Legends of Flight*, and *The Ultimate Wave Tahiti*. They also saw a demonstration of Sky-Skan's Definiti 4K fulldome projection system, with 42,000 lumens of light output. The system, installed temporarily in McWane's 79-foot (24-meter) dome, used two Sony SXRD projectors and custom lenses to project a mix of 70mm and CGI clips.

The following people contributed to the success of the 2010 conference:

Jenn Bentz, **Pat Caldwell**, **Michele Duncan**, **Edwin Escalante**, **Daniel Ferguson**, **Sean Fullerton**, **Kelly Germain**, **Fred Heubener**, **Doug Jackson**, **Jeffrey Kirsch**, **Tim Knapp**, **Miya Lau**, **Mike Lutz**, **Alan Markowitz**, **Jackie Mollet**, **Mary Nucci**, **Andrew Oran**, **Glenn Pedersen**, **Eileen Pheiffer**, **Tammy Seldon**, **Glenn Shaver**, **Dick Vaughan**, **Alvis Wales**, **Andy Wood**.

Tennessee Aquarium: **Gordon Stalans**, **Hayley Bates**, **Corey Cobb**, **Lisa Gary-Brown**, **Meredith Lewallan**, **Julie Piper**, **Cindy Todd**, **Don Walker**.

Chattanooga Convention and Visitors Bureau: **Lori Dodd**, **Adrienne Terry**.

McWane Science Center: **Mark Gemmil**, **Elaine Green-Yancey**.

Connecting Digital Museum Theaters

by John W. Jacobsen

The familiar world of museum theaters, which for decades has consisted primarily of analog giant-screen film theaters and old-style planetariums with electromechanical star projectors, is giving way to the disruptive technology of digital projectors. As with most transitions from analog to digital, the new technology promises lower costs, exciting new capabilities, and many other advantages. But it will also force us to re-examine what we are doing and how we can best use these new tools to achieve our respective missions.

In the digital world, theatrical experiences within museums could become compatible and inter-operable, regardless of screen size, shape, or configuration. The umbrella term I use for all of them is Museum Experiential Theaters, or METs. METs include giant screens, digital 3D screens with 1.9 aspect ratios, fulldomes, and planetariums.

We now have the opportunity to establish a global network for information exchange among these museum-based platforms. To do this, we have to take steps early on to define the highways, liberate the toll booths, and set traffic rules that will facilitate safe and professional digital travel among all these formats.

Linked properly, METs that rely on a library of museum-quality programs may be able to achieve a sustainable business model, provided enough compatible theaters exist to form a network capable of supporting new program development, and provided we get serious about understanding how METs work as learning resources.

Convergence

Fulldomes and giant-screen domes may someday have technically compatible equipment, sharing industry-wide digital exchange protocols. It used to be that planetariums only put starfields on their domes, and GS theaters only put motion pictures on theirs, but in the digital future, both may be able to do both, if they

want. In the long run, convergence of fulldomes and GS dome theaters could be more a policy choice and less a technology distinction.

As the industry shifts to digital, we should not separate content from technology and hope that showing the same old films through new types of projectors will work. Digital offers significantly different opportunities from analog, and because of the declining spiral of the current GS model, the shift to digital needs to be part of a global transformation of the giant-screen field, not just a new set of black boxes in the projection booth.

The solution may hinge on authentic and live digital information. An image from the Hubble Space Telescope is a digital file; so is an X-ray scan of an over-painted Van Gogh and a New York Stock

learning venue and creates a sustainable business model with a supply of quality educational experiences that are as good as or better than those of film-based GS theaters. Such shared protocols will set the stage for transformations and innovations in museum-quality equipment and productions in the digital age.

DIGSS builds on the research and standards developed by the DCI, the global standard for conventional movie theaters established by seven Hollywood studios in 2005. In areas not unique to giant screens, such as security and encryption protocols, DIGSS defaults to the DCI specifications. Both DCI and DIGSS are non-proprietary, open-platform standards. DCI and DIGSS contain many specifications that can be shared by all METs, such as compression methods, so that communication and distribution of programs will be facilitated by as much alignment as possible.

When DIGSS 1.0 is released as a part of the DIGSS Proceedings, it will focus on just the flat and dome giant screens. The most demanding theaters are the domes with diameters greater than 70 feet (21 meters), because no other format requires as much light, as many pixels, or as tall an aspect ratio. For this reason, producers who wish to reach the largest possible market should capture images at the highest possible quality and with an aspect ratio that will play well on domes. Starting with that high standard they should have few problems providing for the less demanding theaters.

In addressing digital theaters, DIGSS is aspirational in many areas. About 45% of DIGSS' core specifications are listed as provisional, pending testing. The specifications are bound to evolve as discussion, technological innovation, and research proceed over the next years. For several key specifications (resolution, brightness and color depth), digital projection technology does not yet match, much less exceed, the quality of 15/70 film. Also, current data channels may not have enough capacity to handle uncompressed 4K at 24

(see JACOBSEN on page 10)

In the digital world, museum theaters could become compatible regardless of screen size or shape.

Exchange feed. Some of this authentic original information can be visualized, and theaters are potential digital visualization venues. The creative challenge is to make box office hits by letting the new digital medium sing in its unique and compelling way — the way *To Fly!* kick-started the GS film network in the 1970s.

Establish digital protocols

Funding from the National Science Foundation enabled the White Oak Institute to convene giant-screen industry leaders and a team of experts to meet over three days in Marblehead, MA, in June. The group reached consensus on the first draft of DIGSS. After a period of open comments, it has evolved into the fourth draft.

The objective is a digital GS theater format that suits the educational needs of the museum community for an immersive

(from JACOBSEN on page 9)

frames per second, to say nothing of the higher resolutions and frame rates listed as future goals.

DIGSS 1.0 may not be achievable without tiling multiple projectors on larger domes and flat screens. Tiling is common in fulldome theaters and works well for CGI images, but until it can provide bright, clear, live-action images without noticeable seams, GS managers may prefer to wait for a single-projector solution. Prototype digital projectors powered by lasers have recently been announced that may offer a path to brighter, sharper images for giant screens.

Supporting a production ladder

Live theater is sustainable because of its diversity and its inherent focus on the needs and interests of its audiences. The production ladder for live-stage talent offers the museum theater world a useful analogy, starting in high school theater, moving up to university drama schools, regional theaters, off-Broadway, and at the pinnacle, Broadway. Performing arts centers often have an experimental theater, a more formal traditional stage, and other types of performance spaces. The experimental theater is open, informal, and intentionally funky; an edgy venue for vanguard work, whose audiences are looking for “new and exciting” rather than “polished and popular.” The opera house, on the other hand, has posh detailing and plush seats facing a large stage for operas, dramas, musicals, and other professionally staged presentations with proven popular appeal.

Some fulldomes may choose to follow the experimental route, offering live presentations of tonight’s sky, while developing in-house presentations that emphasize live feeds and local artists. Others may join the giant-screen theaters in showing first-run feature films, while some will work a middle ground of film festivals, classics, and offbeat productions. Once networked technical compatibility is achieved, and we share annual conferences and screenings, these layers will interact more and provide a more robust economic model.

This continuum will finally provide the GS field with a scalable route through other formats to develop new ideas, starting in low-budget student and staff productions, up to big box-office studio productions.

Multi-platform production

If DIGSS can establish standards of excellence for the top of the ladder while sharing technical protocols with other rungs, producers will be able to book their programs across a variety of platforms, expanding the size of the global museum theater network. For example, a giant-screen title that can be released to fulldome theaters and to smaller digital 3D

duced by individual institutions. The business model for the future depends on a network of compatible theaters that can collectively support the production and distribution of a steady stream of new programs. This will require a level of standardization — the DIGSS initiative — and perhaps more challenging, agreement among museum leaders globally to accept those specifications so that equipment suppliers and film producers will provide the hardware and software that the museum field collectively says it wants.

The optimistic long view for institutional giant screens and fulldomes is that digital technologies will allow a continuum of METs, from scrappy, experimental theaters to large and elegant houses. The 200 giant-screen theaters might be joined by some of the 155 fulldomes and the 50 or so smaller digital 3D screens in museums to create a global network of 350–400 compatible digital immersive theaters.

Of course, there are extra costs to shooting and releasing a program that will look great on a large dome. Some say a great dome film is different *in kind* from a great flat-screen GS or conventional film, which might mean two or more versions. Is the extra cost worth it? Why not just make shorter, less expensive films for the 50 digital 3D museum theaters?

This is a business question for any producer planning on reaching only a segment of the MET network. How many METs regularly lease shows in my format? What share will we get of this subset? What does that subset earn in admissions? What share of that revenue comes back to distributors? How many films share that revenue? And finally, will my film’s share of the returns justify my expenses?

When we play with these what-ifs to calculate the size of the network needed, using current GS classic film budgets and sponsorship assumptions, and assuming only four new classic films per year, we get about 200 theaters, which is roughly the number of currently active GS theaters. Not surprisingly, smaller networks only work with smaller film budgets. Fulldome production budgets and lease amounts are about one-fifth to one-tenth those of GS films. Digital 3D theaters tend to run 20-

We can respond to audience expectations by constantly experimenting with different kinds of immersive learning experiences.

theaters has better economic hopes than one that is restricted to only part of the global network of METs. Why produce a project for only 200 theaters when you can reach 350 or more?

This multi-platform approach is not new, as distributors have been doing videos, Blu-rays, books, exhibits, and other versions of their GS films for a long time. However, very few filmmakers have consciously produced for giant screens, fulldomes, and digital 3D screens from the start, capturing scenes specifically for each format and building lease models for each of these categories.

I do not suggest that the same film should simply be edited and reframed. Rather, producers should look for the inherent strengths of each of these media and create versions that play to that medium’s strengths.

A global business model

High-quality GS and fulldome productions for museums can seldom be pro-

minute shows, and some of them are not directly ticketed or only show their own signature film.

In short, giant screens are the main revenue generators among MET, and if we kill them off, we kill the golden goose that could sustain the MET network.

Dome giant screens are particularly important. They account for close to half of all GS theaters in museums, but once the MET network includes fulldomes, domes will be the majority of leasing venues. Their expensive architecture, if nothing else, gives domes staying power.

There are other models out there, like **CineMuse** (high-definition nature videos to non-paying audiences) and motion simulators, that survive on smaller networks, largely through lower budgets. Digital 3D theaters might be on the line between these more casual, lower-cost venues and the potentials of the MET global network.

These other forms of museum theater could fragment into smaller, separate networks, driving down production, distribution, and marketing budgets, and there will always be bottom feeders and mavericks encouraging this fragmentation. But will the museum field achieve its mission that way? Will those fragmented markets attract the funding needed to engage top talent and make high-impact, high-attendance programs?

If we work together to create one world of METs, even with sub-categories, producers will be able to reach their share of 350-400 theaters, perhaps with several

versions, but all distributed as standardized Digital Cinema Packages.

Conclusions

Museum GS theaters, fulldomes, and digital 3D theaters can combine to form one global network by using shared standards for exchange and distribution, such as DCI and DIGSS. To achieve this we will need collaboration at a global scale and the involvement and support of professional associations such as the **Giant Screen Cinema Association**, **International Planetarium Society**, and **IMERSA**. It is a major effort, and DIGSS 1.0 is only a beginning. But it is a beginning, and I urge all professionals to support it, and all museum GS theaters to adopt it as a goal for their conversions. When talking to potential digital system providers, ask them “Are you DIGSS compliant? If not now, what is your upgrade path?” While there are aspects of DIGSS 1.0 that some may consider “wish lists,” most of its specifications are currently achievable for smaller screens, and innovation over the next few years promises to address the remaining desired specifications.

The GCSA’s Technical Committee, with board support, will soon be conducting tests to compare current digital systems with GS film. The first of these tests will be held in Galveston, TX, in January.

In addition to this screen testing, which may take a few years, we need learning research to understand how each format – dome/flat, giant/small, 2D/3D – works as

a learning methodology. And we need economic research to understand the popular appeal and perceived value of the different formats.

Strategically, METs must mature and collaborate to fulfill their host museums’ mission. Together we must discover how METs can support museums’ goals of building 21st-century learning skills, create programs through a culture of community partnerships, invest in lasting social and creative capital, and, of course, respond to the growing expectation of audience participation. We can expand the network of collaborating institutions by recognizing a continuum of museum experiential theaters with a shared purpose, and yet distinct artistic and technological potentials. And we can respond to changing audience expectations by constantly experimenting with different kinds of immersive learning experiences.

As we start to understand how the medium actually works as a learning methodology, and how immersion fills audience needs, we can begin to make a clearer case for METs’ public value and their contribution to community learning infrastructure.

John Jacobsen is president of White Oak Associates (Museum Planners and Producers), CEO of the White Oak Institute, and co-principal investigator of the DISCUSS Colloquium, which launched DIGSS 1.0. He can be reached at jjacobsen@whiteoakinstitute.org.

(from DENVER on page 2)

www.IMERSA.org.

Among those making the Convergence bloom in real time at Symposium 2010 were Val Kass of the National Science Foundation, Janine Baker of nWave Pictures (who is newly elected to the JHWFF board), Rick Rothschild of Global Immersion (and president of TEA), and Mark Katz of National Geographic Cinema Ventures. Familiar faces from GSCA included Andrew Oran of Fotokem, Jonathan Barker of SK Films, Shaun MacGillivray of MacGillivray Freeman Films, and former MFF producer Alec Lorimore. MFF Educational Foundation president

Chris Palmer was there promoting his new book, *Shooting in the Wild*.

Donna Cox of the National Center for Supercomputing Applications, Greg Shirah from NASA, and Mike Bruno of Spitz represented the team that produced *Black Holes* and is now developing a new fulldome show, *Dynamic Earth*. All the IMERSA brass attended, including board members DMNS’ Dan Neafus (head of the Gates Planetarium, and the principal force behind the Fulldome Summit), Ed Lantz (Vortex Immersion) who has since addressed the Academy of Motion Picture Arts and Sciences on the future of cinema, and Ryan Wyatt (California

Academy of Sciences), plus some of IMERSA’s most active members, including Martin Howe of Global Immersion, David McConville (The Elumenati), Mark and Carolyn Petersen (Loch Ness Productions), Michael Daut of Evans & Sutherland, and George Barnett of Sky-Skan.

IMERSA is considering holding another Fulldome Summit next year. Visit imersa.org for more information.

Judith Rubin (judithrubin.blogspot.com) is a freelance writer, specializing in special-venue media. She is communications director for IMERSA and was the founding publicist for the Large Format Cinema Association.



* New listing.

Underlined titles are 3D

Updated information is printed in bold.

Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

Sammy's Adventures (formerly Around the World in 50 Years)

nWave Pictures; distributor: Universal Music Group (US), Studio Canal (Europe); director: Ben Stassen; producers: Ben Stassen, Domonic Paris; script: Domonic Paris; executive producer: Eric Dillens. Cast: voices of Melanie Griffith, Stacy Keach, Tim Curry, Anthony Anderson. 3D. 85 minutes. **Release: early 2010.**

- Distribution details and the release date will be announced soon.

The Green Hornet: An IMAX 3D Experience

Sony Pictures Releasing; distributor: Sony Pictures Releasing; director: Michel Gondry; producer: Neal H. Moritz; DP: John Schwartzman; script: Evan Goldberg, Seth Rogen; executive producers: Evan Goldberg, Michael Grillo, Ori Marmur, Seth Rogen, George W. Trendle, Jr. Cast: Cameron Diaz, Seth Rogen, Christoph Waltz, Edward Furlong, Tom Wilkinson. 3D. 120 minutes. **Release: Jan. 14, 2011.**

- Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

I Am Number Four : The IMAX Experience*

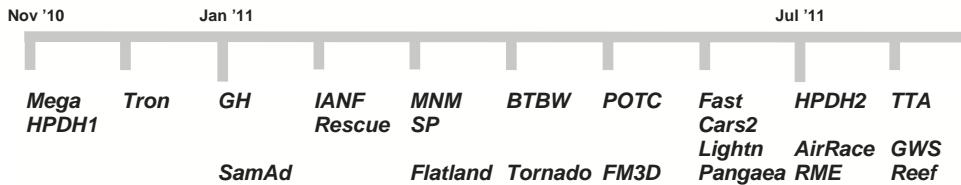
Extraordinary teen John Smith is a fugitive on the run from ruthless enemies sent to destroy him. *DreamWorks SKG*; distributor: Walt Disney Pictures; director: D.J. Caruso; producer: Michael Bay; script: Alfred Gough, Miles Millar, Marti Noxon; DP: Guillermo Navarro; score: Trevor Rabin; executive producers: Chris Bender, Steven Spielberg, J.C. Spink, David Valdes. Cast: Alex Pettyfer, Teresa Palmer, Timothy Oliphant, Dianna Agron. 120 minutes. **Release date: Feb. 11, 2011.**

- Film will be released to IMAX digital theaters only, simultaneously with its conventional release.

Rescue 3D (wt)

Air Lift Films; distributor: K2 Communications, Stephen Low Distribution; director: Stephen Low; producer: Pietro Serapiglia. 3D. **Release: February 2011.**

- August-September: Filmed combined military/Park Service high mountain rescues on Mt. Rainier; interviews at McGuire Air Force Base, NJ; Tanker Airlift Control Center, Scott Air Force Base, IL; reconstruction activity in Haiti; Canadian Navy training exercises in Barbados.



- November: Canadian Navy training in Halifax.

Mars Needs Moms: An IMAX 3D Experience

Walt Disney Pictures; distributor: Walt Disney Pictures; director: Simon Wells; producers: Jack Rapke, Steve Starkey, Robert Zemeckis; script: Simon Wells, Wendy Wells; DP: Robert Presley; score: John Powell; executive producer: Steven J. Boyd. Cast: Seth Green, Joan Cusack, Elisabeth Harnois, Dan Fogler, Mindy Sterling. 3D. 90 minutes. **Release date: March 11, 2011.**

- Film will be converted to IMAX digital 3D with the IMAX DMR process.

Sucker Punch: An IMAX 3D Experience

Legendary Pictures; distributor: Warner Bros. Pictures; director: Zack Snyder; producers: Deborah Snyder, Zack Snyder; script: Zack Snyder, Steve Shibusawa; DP: Larry Fong; score: Tyler Bates, Marius De Vries; executive producers: Wesley Coller, Christopher DeFarla, Jon Jashni, Thomas Tull. Cast: Emily Browning, Abbie Cornish, Jena Malone, Vanessa Hudgens, Jamie Chung, Carla Gugino, Jon Hamm, Scott Glenn. 3D. **Release date: March 25, 2011.**

- Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

Born to Be Wild: An IMAX 3D Experience

Imax Corporation, Warner Bros.; distributor: Imax Corporation; director: David Lickley; producers: Drew Fellman, Diane Roberts; DP: David Douglas; script: Drew Fellman; score: Mark Mothersbaugh. Narrator: Morgan Freeman. 3D. **Release: April 8, 2011.**

- Principal photography is complete.
- Rough cut is complete.

Flatland: Search for the 3rd Dimension

Objects in Motion Pictures, RPG Productions; distributor: RPG Productions; directors: Jeffery Travis, Dano Johnson; script: Seth Caplan, Dano Johnson, Jeffrey Travis, from the novel by Edwin A. Abbott; score: Kazmir Boyle; executive producers for giant-screen version: Rick Gordon, Ken Randall. Cast: voices of Martin Sheen, Kristen Bell, Michael York, Lee Eddy, Joe Estevez, Tony Hale. 3D. **Release: Spring 2011.**

- Converting the 2007 animated film to GS 3D.

Tornado Alley (wt)

Graphic Films, Giant Screen Films; distributor: Giant Screen Films; director: Sean Casey; producers: Paul Novros, Sean Casey; script: Sean Casey, Paul Novros; DP: Sean Casey; executive producer: Don Kempf. 3D. **Release: Spring 2011.**

- Principal photography is complete.

Pirates of the Caribbean: On Stranger Tides

Walt Disney Pictures; distributor: Walt Disney Pictures; director: Rob Marshall; producer: Jerry Bruckheimer; DP: Dariusz Wolski; script: Ted Elliott, Terry Rossio; score: Hans Zimmer; executive producers: John DeLuca, Ted Elliott, Chad Oman, Terry Rossio, Mike Stenson, Barry H. Waldman. Cast: Johnny Depp, Ian McShane, Penelope Cruz, Geoffrey Rush, Gemma Ward. 3D. 120 minutes. **Release: May 20, 2011.**

- Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

Fast Five: The IMAX Experience

Original Film; distributor: Universal Pictures; director: Justin Lin; producers: Vin Diesel, Michael Fottrell, Neal H. Moritz; DP: Stephen F. Windon; script: Chris

Morgan; score: Brian Tyler; executive producer: Amanda Lewis. Cast: Vin Diesel, Dwayne Johnson, Paul Walker, Jordana Brewster, Tyrese Gibson. 120 minutes. **Release: June 10, 2011.**

- Film will be converted to IMAX digital 3D with the IMAX DMR process.

Cars 2: An IMAX 3D Experience

Walt Disney Productions; distributor: Walt Disney Company; directors: Brad Lewis, John Lasseter; 3D. 90 minutes. **Release: June 24, 2011.**

- Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

Lightning 3D (wt)

3D Consortium, Kalisti Media; distributor: BIG & Digital; director: Jonathan Kitzen; producers: Jonathan Kitzen, Jordan Klein; script: Jonathan Kitzen, Christian Glawe; DP: Jordan Klein; executive producer: Jonathan Kitzen. 3D. Shot in 4K digital. **Release: June 2011.**

- November: Shooting in Rwanda, in the most lightning-struck area on earth.

Pangaea: Dinosaur Expedition (formerly *Dinosaur Riders*)

Tandem Motion Picture Studios; distributor: Cinema Group. 3D. **Release: June 2011.**

- Animation will wrap in mid-March 2011.

Rocky Mountain Express (wt)

Stephen Low Company; distributor: K2 Communications; director: Stephen Low; producers: Pietro Serapiglia, Alexander Low. **Release: June 2011.**

Harry Potter and the Deathly Hallows, Part II

Warner Bros Pictures; distributor: Warner Bros.; director: David Yates; producers: David Barron, David Heyman; DP: Eduardo Serra; script: Steve Kloves. Cast: Daniel Radcliffe, Emma Watson, Rupert Grint, Michael Gambon, Ralph Fiennes, Alan Rickman, Helena Bonham Carter, John Hurt. 3D. 160 minutes. **Release: July 15, 2011.**

- Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

Air Racers 3D: Forces of Flight (wt)

3D Entertainment Films, Pretend Entertainment, Stereoscope; distributor: 3D Entertainment Distribution; director: Jean-Jacques Mantello; producers: Francois Mantello, Christian Fry, Jeffery Pierce, John Constantine; script: Rick Dowlearn; executive producers: Raul Leckie, Jeff Pierce, John Constantine. Cast: Steve Hinton, Jr., Matt Jackson, Brian and Dennis Sanders. 3D. Shot in 4K digital. **Release: Summer 2011.**

- September: Filmed at the Reno Air Races.
- November: Recreating certain segments of the race and capturing aerial footage from the cockpit.

Flying Monsters 3D

Atlantic Productions; distributor: National Geographic; director, producer: Anthony Geffen; script: David Attenborough. Narrator: David Attenborough. 3D. **Release: Spring/summer 2011.**

Great White Shark 3D (wt)

Yes/No Productions; distributor: tba; directors, producers, script, score: Stephen McNicholas, Luke Cresswell; DP: D.J. Roller. 3D. **Release: Summer 2011.**

- Principal photography is 70% complete.



RealSt **OI** **HF2** **RWB**

PW

Time

Dragons

Hobbit
Whales →
Jerusa, **Neuro** →
OWO →

The Last Reef (wt)

Yes/No Productions, Giant Screen Films, Liquid Pictures; distributor: Giant Screen Films; directors, script, score: Stephen McNicholas, Luke Cresswell; DP: D.J. Roller. 3D. Release: Summer 2011.

- Principal photography is complete.

To the Arctic 3D (wt)

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; co-directors: Adam Ravetch, Sarah Robertson; producers: Greg MacGillivray, Shaun MacGillivray; script: Mose Richards; DPs: Bob Cranston, Brad Ohlund, Howard Hall, Greg MacGillivray, Ron Goodman; executive producer: Harrison Smith. 3D. Release: August 2011 (limited), February 2012 (major).

Real Steel: The IMAX Experience *

A boxing drama set in the near-future where 2,000-pound robots that look like humans do battle. DreamWorks SKG; distributor: Walt Disney Pictures; director: Shawn Levy; producers: Shawn Levy, Susan Montford, Don Murphy, Robert Zemeckis; script: Leslie Bohem, John Gatins; DP: Mauro Fiore; score: Danny Elfman; executive producers: Josh McLaglen, Mary McLaglen, Jack Rapke, Steven Spielberg, Steve Starkey. Cast: Hugh Jackman, Kevin Durand, Evangeline Lilly, Anthony Mackie, Hope Davis. 120 minutes. Release date: Oct. 7, 2011.

- Film will be released to IMAX digital theaters only, simultaneously with its conventional release.

Patagonia Wilderness (wt)

3D Entertainment Films.; distributor: 3D Entertainment Distribution; directors/producers: François Mantello, Jean-Jacques Mantello. 3D. Release: Fall 2011. - September-November: Shooting in Patagonia.

Outside In

SV2 Studios; distributor: tba; director, producer, writer: Stephen Van Vuuren; score: Ferry Corsten, Samuel Barber, Stephen Van Vuuren; executive producer: Stephen Van Vuuren. Release: Nov. 11, 2011.

Happy Feet 2: An IMAX Experience

Animal Logic; distributor: Warner Bros.; director, producer, writer: George Miller; Cast: Elijah Wood, Robin Williams, Brad Pitt, Matt Damon, Hank Azaria. 3D. 90 minutes. Release: Nov. 18, 2011.

- Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

Running With Bulls

San Fermin Films, D4D/ITP; distributor: BIG & Digital; director: Aubrey Powell; DP: Brent Turnbull; producers: Christopher Cary, Jonathan Kitzen; script: Aubrey Powell; executive producers: Simon Crane, Ross Jones, David Campbell-Watson, Christopher Cary. 3D. Shot in 4K digital. Release: February 2012.

Time, the 4th Dimension (wt)

3D Entertainment Films.; distributor: 3D Entertainment Distribution; directors/producers: François Mantello, Jean-Jacques Mantello. Cast: Christopher Lloyd. 3D. Release: Spring 2012.

- November: Studio shooting in Los Angeles.

Dragons: Real Myths and Unreal Creatures (wt)

Productions Thalie; distributor: Distribution Thalie; director: Marc Fafard; producer: Yves Fortin; DP: Sean MacLeod Phillips; script: Marc Fafard. 3D. Release: Spring/summer 2012.

- Animation is continuing.

The Hobbit, Part 1: An IMAX Experience

WingNut Films; distributor: Warner Bros.; director: Guillermo del Toro; DP: Guillermo Navarro; script: Philippa Boyens, Peter Jackson, Guillermo del Toro, Fran Walsh; executive producers: Callum Greene, Peter Jackson, Fran Walsh. Cast: tba. 120 minutes. Release: December 2012.

- Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

Humpback Whales (wt)

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producers: Greg MacGillivray, Shaun MacGillivray; DP: Brad Ohlund. 3D. Release: June 2013.

- Shooting will begin in October in the South Pacific.

Jerusalem 3D (wt)

Arcane Pictures/Cosmic Picture; distributor: tba; producers: Taran Davies, George Duffield, Daniel Ferguson, Dominic Cunningham-Reid; script: Daniel Ferguson; Aerial DP: Ron Goodman; executive producer: Jake Eberts. 3D. Release: 2013.

- September: scouting.
- Ground filming set for 2011 and 2012.

Neuropolis (wt)

National Film Board of Canada; distributor: SK Films; director: Munro Ferguson; producer: Marcy Page; DP: Luka Sanader; script: Munro Ferguson; executive producer: David Verrall. 3D. 43 minutes. Release:



Disney's TRON: Legacy was filmed in 3D with Sony's F35 digital cameras.

Premiering in November and December



Megamind stars the voices of Tina Fey and Will Ferrell.

Megamind

"Megamind is the most brilliant supervillain the world has ever known...and the least successful. Over the years, he has tried to conquer Metro City in every imaginable way. Each attempt has been a colossal failure, thanks to the caped superhero known as Metro Man, until the day Megamind actually defeats him in the throes of one of his botched evil plans. Suddenly the fate of Metro City is threatened when a new villain arrives and chaos runs rampant, leaving everyone to wonder, can the world's biggest mind actually be the one to save the day?"

Directed by Tom McGrath, produced by Lara Breay and Denise Nolan Cascino, script by Alan Schoolcraft and Brent Simons, score by Hans Zimmer and Lorne Balfe. Executive producers: Stuart Cornfeld, Ben Stiller. Starring the voices of Will Ferrell, Tina Fey, Jonah Hill, and Brad Pitt.

Produced by PDI/DreamWorks and distributed by DreamWorks Animation SKG, the film opened on Nov. 5. Rated PG for action and some language.

Harry Potter and the Deathly Hallows - Part 1

"*Harry Potter and the Deathly Hallows*, the seventh and final adventure in the Harry Potter film series, is a motion picture event told in two full-length parts.

"Part 1 begins as Harry, Ron, and Hermione set out on their perilous mission to

track down and destroy the Horcruxes – the keys to Voldemort's immortality. On their own, without the guidance or protection of their professors, the three friends must now rely on one another more than ever. But there are Dark Forces in their midst that threaten to tear them apart.

"Meanwhile, the wizarding world has become a dangerous place for all enemies of the Dark Lord. The long-feared war has begun and Voldemort's Death Eaters seize control of the Ministry of Magic and even Hogwarts, terrorizing and arresting anyone who might oppose them. But the one

prize they still seek is the one most valuable to Voldemort: Harry Potter. The Chosen One has become the hunted one as Voldemort's followers look for Harry with orders to bring him to the Dark Lord...alive.

"Harry's only hope is to find the Horcruxes before Voldemort finds him. But as he searches for clues, he uncovers an old and almost forgotten tale – the legend of the Deathly Hallows. And if the legend turns out to be true, it could give Voldemort the ultimate power he seeks."

"Little does Harry know that his future has already been decided by his past when, on that fateful day, he became 'the Boy Who Lived.' No longer just a boy, Harry Potter is drawing ever closer to the task for which he has been preparing since the day he first stepped into Hogwarts: the ultimate battle with Voldemort."

Directed by David Yates, produced by David Heyman, David Barron, and J.K. Rowling, script by Steve Kloves, based on the novel by J.K. Rowling, score by Alexandre Desplat. Lionel Wigram is the executive producer, with John Trehy and Tim Lewis serving as co-producers.

Produced by Heyday Films, distributed by Warner Bros. Pictures. Starring Dan-



Harry Potter and the Deathly Hallows, Part 1. L to r: Bill Nighy, Emma Watson, Rupert Grint, Daniel Radcliffe.

(from **SHORTS** on page 24)

served as city councilman and mayor of Galt (which was later incorporated into Cambridge). He served as mayor of Cambridge from 1975-76 while working part-time for Imax.

Kerr died on April 29, 2010 (see *LF Examiner*, May 2010), at the age of 80.

Gelfond's new home

The New York Post's Page Six gossip column reports that **Imax Corporation** CEO Richard Gelfond has acquired a \$7.5 million four-bedroom townhouse at 100 Greenwich Ave. in New York City from actress **Milla Jovovich**, "snatch[ing it] from under the nose" of singer **Courtney Love**, who had tweeted that she was about to lease it. (Thanks to the dramatic rise of Imax shares, Gelfond has grossed well over that amount from the sale of stock appreciation rights since January.)

(from **SHORTS** on page 14)

iel Radcliffe, Rupert Grint, Emma Watson, Helena Bonham Carter, Robbie Coltrane, Ralph Fiennes, Michael Gambon, Brendan Gleeson, Richard Griffiths, John Hurt, Alan Rickman, Imelda Staunton, and David Thewlis.

The film opened on Nov. 19. It has been rated PG-13 for some sequences of intense action violence, frightening images and brief sensuality.

TRON: Legacy

"From Walt Disney Pictures, **TRON: Legacy** is a high-tech adventure set in a digital world that is unlike anything ever captured on the big screen. At the epicenter of the adventure is a father-son story that resonates as much on the Grid as it does in the real world: Sam Flynn, a rebellious 27-year-old, is haunted by the mysterious disappearance of his father, Kevin Flynn, a man once known as the world's leading tech visionary.

"When Sam investigates a strange signal sent from the old Flynn's Arcade — a signal that could only come from his father — he finds himself pulled into a digital grid where Kevin has been trapped for 20 years. With the help of the fearless warrior Quorra, father and son embark on a life-or

Page Six went on to say that Gelfond and his new bride, **Peggy Bonapace**, who were wed in a civil marriage ceremony in September (see *The Biz*, October 2010), had a "luxurious Oct. 2 fete on Ellis Island attended by a bevy of New York power brokers, including Gov. [David] Paterson, Police Commissioner Ray Kelly, and journo Carl Bernstein."

Mythbusters coming to 3D TV?

The still unnamed 3D cable TV channel being developed by **Sony, Discovery Communications, and Imax Corporation** is considering a 3D version of Discovery's hit program *Mythbusters*. According to *The Hollywood Reporter*, episodes of the show designed with 3D in mind would be shot with 3D cameras for the network, and 2D versions would air on the Discovery Channel. The 3D network is considering adapting other Discovery programs for 3D.

-death journey across a visually stunning digital landscape created by Kevin himself that has become far more advanced, with never-before-imagined vehicles, weapons, and landscapes, and a ruthless villain who will stop at nothing to prevent their escape."

About 35 minutes of the IMAX edition of the film will expand vertically from the wide 2.39 aspect ratio to the taller 1.78 ratio, although not to the full 1.44 ratio of the 15/70 frame.

Directed by Joseph Kosinski, **TRON: Legacy** stars Jeff Bridges, Garrett Hedlund, Olivia Wilde, Bruce Boxleitner, James Frain, Beau Garrett, and Michael Sheen and is produced by Sean Bailey, Jeffrey Silver, and Steven Lisberger, with Donald Kushner serving as executive producer, and Justin Springer and Steve Gaub co-producing. The screenplay was written by Edward Kitsis and Adam Horowitz, based on characters created by Steven Lisberger and Bonnie MacBird. Scored by electronic music duo Daft Punk.

Produced by **LivePlanet** and **Walt Disney Pictures**, and distributed by **Walt Disney Studios Motion Pictures**, the film opens on Dec. 17.

Worldwide LF Theater Inventory

As of December 1, 2010

C = Commercial Standalone
CM = Multiplex
CT = Theme Park
I = Institutional

By Format and Operator Type

		C	CM	CT	I	Total
Africa	D				1	1
	8/70				1	1
	15/70				1	1
	Total				3	3
Asia/Pac	D	37				37
	8/70	3		3	20	26
	10/70			1	16	17
	15/70	10	7	2	29	48
Total	13	44		6	65	128
Europe	D	1	27			28
	8/70	3	5	4	9	21
	15/70	7	18	5	12	42
	Total	11	50	9	21	91
Middle East	D		1			1
	8/70					1
	15/70	1	4		2	7
	Total	1	6		2	9
North America	D	2	184		7	193
	8/70	6	3	1	24	34
	15/70	23	47	3	86	159
	Total	31	234	4	117	386
South America	D	1	1			2
	8/70				1	1
	15/70	1	3		1	5
	Total	2	4		2	8
World	D	4	250		7	261
	8/70	12	9	8	55	84
	10/70			1	17	18
	Total	58	338	19	210	625

By 2D / 3D

	2D	3D	Total
Africa	2	1	3
Asia/Pac	64	64	128
Europe	30	61	91
ME	2	7	9
NA	95	291	386
SA	2	6	8
Total	195	430	625

By Screen

	Dome	Flat	Conv.	Total
Africa	2	1		3
Asia/Pac	48	80		128
Europe	13	76	2	91
ME	1	8		9
NA	51	333	2	386
SA	2	6		8
Total	117	504	4	625

Bookings: December 2010 by Film

707 bookings of 88 films in 489 theaters

Listings shown in bold face below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are *not* warranted to be comprehensive or accurate in every detail, despite our best

efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 21.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
AfricAdv	Fort Lauderdale	1/18/08	12/30/10	Everest	Norwalk	10/22/10	3/3/11		Cardiff Ode	11/19/10	12/10
Galveston	7/1/10	6/11		Oklahoma City SMO	3/1/10	2/11		Cary Reg	11/18/10	12/10	
Krakow CC	2/09	2/11		Extreme	Oklahoma City SMO	8/25/10	8/11	Cathedral City	11/18/10	12/10	
London BFI	9/27/10	9/26/11		Regina I	7/25/10	1/1/11	Cebu SM	11/17/10	12/10		
Lucerne	9/09	12/11		Shreveport	7/10	4/11	Changchun Wan	11/18/10	12/10		
Nuremberg I	1/1/10	6/14/11		Syracuse	10/10	7/11	Changsha Wan	11/18/10	12/10		
San Antonio 3D	2/24/10	3/10/11		FightPil	Chantilly	12/10/04	5/11	Chantilly	11/18/10	12/10	
AIWC	Chattanooga TA	10/6/10		Columbus GA	6/4/10	1/4/11	Charleston SC SEC	11/18/10	12/10		
Alamo	San Antonio 2D			Corpus Christi	2/3/05	5/11	Charlotte Reg	11/18/10	12/10		
AlienAdv	Al Khobar	7/5/10	7/4/11	Dayton	12/3/04	5/11	Chattanooga RMP	11/18/10	12/10		
Alps	Charlotte DP	11/8/10	12/10	Oklahoma City SMO	12/15/09	5/11	Cherry Hill AMC	11/18/10	12/10		
Amazon	Valencia Spn	10/1/10	6/30/11	Pensacola	4/11/07	5/11	Chicago Imx	11/18/10	12/10		
Animalop	Atlanta FMNH	10/1/10	6/1/11	Glasgow	6/6/09	5/31/11	Chongqing Lum	12/16/10	1/11		
Calgary TWS	10/3/10	10/11		Melbourne MV	9/1/208		Chongqing STM	11/18/10	12/10		
Detroit SC	3/18/09	3/11		Speyer Imax	12/18/08	11/11	Col Springs Cmk	11/18/10	12/10		
Guayaquil	1/1/10	1/1/11		Stockholm	4/6/09		Colleyville	11/18/10	12/10		
Little Rock AEC	2/3/10	1/1/11		Taipei AM	9/6/10	10/11	Columbia AMC	11/18/10	12/10		
Lucerne	6/1/09	6/11		Shari			Columbus ETC AMC	11/18/10	12/10		
Pittsburgh CSC	1/1/10	1/1/11		FSOS	Grand Canyon DCI	11/1/99	12/10	Columbus LTC AMC	11/18/10	12/10	
Raleigh I	4/7/10	4/9/11		GC	Baltimore MSC	7/30/10	7/11	Concord AMC	11/18/10	12/10	
San Diego RHF	12/13/08	12/12/10		GCA	Charleston WV	11/12/10	3/11/11	Council Bluffs AMC	11/18/10	12/10	
Spokane RP	6/1/10	6/11		Eilat Epic	4/30/10	4/11	Covina AMC	11/18/10	12/10		
Tijuana	7/1/10	7/11		Hastings	5/31/10	2/8/11	Cupertino AMC	11/18/10	12/10		
Valencia Spn	12/19/09	12/19/10		Washington MNH	11/12/10	12/10	Curitiba	11/18/10	12/10		
AOTD	Hutchinson	9/20/10	12/10	Guayaquil	3/1/10	2/11	Daegu CGV	12/16/10	1/11		
AR	Phoenix ASC	11/26/10	12/10	Shreveport	4/21/10	4/16/11	Dallas AMC	11/18/10	12/10		
Arabia3D	Ankara AFM	8/1/10	2/10/11	HaunCast	Berlin CS	4/5/01		Dallas Cmk	11/18/10	12/10	
	Atlanta FMNH	3/17/10	3/11	Madrid	6/12/02		Danvers AMC	11/18/10	12/10		
	Austin	2/12/10	2/11	Moscow Nes	1/1/04		Davenport Put	11/24/10	12/10		
	Boston MOS	2/24/10	2/11	HCBTD	San Antonio 3D	9/11/10	6/30/11	Davenport RMP	11/18/10	12/10	
	Des Moines	4/29/10	4/11	HeartSon	San Simeon DCI	8/17/96		Dearborn	11/18/10	12/10	
	Fort Lauderdale	2/12/10	2/11	HOTB	Dollywood	3/31/10	12/31/10	Deer Park Reg	11/18/10	12/10	
	Gatineau	10/1/10			Jackson MS	12/1/10	5/11	Denver CC Reg	11/18/10	12/10	
	Istanbul AFM	8/11/10	2/10/11		New Orleans	8/29/06		Des Moines	11/18/10	12/10	
	Kuwait SCK	5/25/10	5/11		Poitiers Imas	2/1/10	1/11	Dickson City GE	11/18/10	12/10	
	Louisville SC	6/12/10	6/11/11		HPDH1	Albany NY Reg	11/18/10	12/10	Doha VSM	11/17/10	12/10
	Raleigh I	2/17/10	2/11		Alexandria AMC	11/18/10	12/10	Dongguan Wan	11/18/10	12/10	
	Saint Paul SMM	3/17/10	3/11		Alhambra Reg	11/18/10	12/10	Dubai IBSM	11/17/10	12/10	
	San Jose Tech	2/12/10	2/11		Aliso Viejo Reg	11/18/10	12/10	Dublin Reg	11/18/10	12/10	
	Tampa MOSI	10/27/10	10/11		Altamonte AMC	11/18/10	12/10	Eden Prairie AMC	11/18/10	12/10	
ATSOT	Davenport Put	10/10	2/11		Amsterdam PN	11/17/10	12/10	Edina AMC	11/18/10	12/10	
AvatarSE	Austin	10/1/10			Anchorage Reg	11/18/10	12/10	Edmonton Cpx	11/18/10	12/10	
	Council Bluffs AMC	10/6/10			Ankara AFM	11/17/10	12/10	Eindhoven PN	11/17/10	12/10	
	Regina	11/25/10	12/10		Apple Valley Imx	11/18/10	12/10	El Dorado Hills Reg	11/18/10	12/10	
Beavers	Pittsburgh CSC	7/22/09	12/30/10		Arcadia AMC	11/18/10	12/10	Elizabeth AMC	11/18/10	12/10	
Bugs	Calgary TWS	9/12/10	7/11		Arlington TX AMC	11/18/10	12/10	Emeryville AMC	11/18/10	12/10	
	Dallas MNS	11/19/10	6/10/11		Astana	11/18/10	12/10	Escondido Reg	11/18/10	12/10	
	Edmonton TWS	12/3/10	6/11		Atlantic City	11/18/10	12/10	Evansville Sho	11/18/10	12/10	
	Milwaukee	9/14/10	6/11/11		Auburn Hills AMC	11/18/10	12/10	Fairbanks Reg	11/18/10	12/10	
CDS	Atlanta FMNH	7/2/10	12/17/10		Auckland Sky	11/17/10	12/10	Fairfield Reg	11/18/10	12/10	
CRA	Athens Eug	3/10/10	3/11		Augusta Reg	11/18/10	12/10	Fitchburg AMC	11/18/10	12/10	
D&W3D	Guayaquil	3/1/10	2/11		Austin	11/18/10	12/10	Fort Lauderdale	11/18/10	12/10	
	Barcelona	12/16/09	3/31/11		Aventura AMC	11/18/10	12/10	Fort Myers Reg	11/18/10	12/10	
	Berlin CS	3/1/08	3/11		Baltimore AMC	11/18/10	12/10	Fresno Reg	11/18/10	12/10	
	Bristol	10/23/09	3/31/11		Baltimore MSC	11/18/10	12/10	Frisco AMC	11/18/10	12/10	
	Columbus COSI	3/17/10	12/31/10		Bangkok Par Maj	11/17/10	12/10	Fukuoka UC	11/18/10	12/10	
	Copenhagen	4/3/09	3/11		Bangkok Rat Maj	11/17/10	12/10	Garland AMC	11/18/10	12/10	
	Madrid	12/16/09	3/31/11		Barcelona	11/18/10	12/10	Gateshead Ode	11/18/10	12/10	
	Nagoya OT	4/1/10	12/10		Batavia QQT	11/18/10	12/10	Glasgow	11/24/10	12/10	
	Paris Geo	6/10/09	12/10		Beaver Creek RMP	11/18/10	12/10	Glendale AMC	11/18/10	12/10	
	Parker	2/6/10	12/31/10		Beijing UME	11/18/10	12/10	Gloucester Cpx	11/18/10	12/10	
	Penrith	7/17/10	3/31/11		Beijing Wan	11/18/10	12/10	Grand Blanc NCG	11/18/10	12/10	
	San Antonio 3D	8/13/09	3/11		Bellevue LSC	11/18/10	12/10	Grand Rapids Cel	11/18/10	12/10	
	Sioux Falls	5/1/10	12/10		Bensalem AMC	11/18/10	12/10	Graz CX	11/18/10	12/10	
DinoAliv	Bradford	6/10	12/10		Berlin CS	11/17/10	12/10	Greenwich Ode	11/19/10	12/10	
	Chicago Imx	9/16/10			Birmingham AL	11/18/10	12/10	Guadalajara Cpl	11/18/10	12/10	
	Duluth	11/09	2/11		Birmingham UK	11/18/10	12/10	Guangdong	11/18/10	12/10	
	Erie	7/10	7/11		Bogota PA	11/18/10	12/10	Guatemala City Alb	11/18/10	12/10	
	Kansas City Sci	6/1/10	12/31/10		Boise Reg	11/18/10	12/10	Guayaquil	11/18/10	12/10	
	Melbourne MV	1/1/10	12/10		Boston AMC	11/18/10	12/10	Gwangju CGV	12/16/10	1/11	
	Portland OMSI	1/1/10	2/11		Bradford	11/24/10	12/10	Halifax	11/18/10	12/10	
	Regina	10/22/10	10/11		Brandon AMC	11/18/10	12/10	Hamilton AMC	11/18/10	12/10	
	Roanoke	7/10	2/11		Branson	11/19/10	12/10	Hampton AMC	11/18/10	12/10	
	Saint Augustine I	9/10	3/11		Bremen Cxx	11/17/10	12/10	Hampton VASC	11/18/10	12/10	
	Schenectady	6/10	3/11		Brooklyn SB Reg	11/18/10	12/10	Hangzhou Bro	11/18/10	12/10	
	Sofia CC	9/10	8/11		Bucharest CC	11/17/10	12/10	Harahan AMC	11/17/10	12/10	
	Spokane RP	7/10	6/11		Budapest CC	11/25/10	12/10	Harrisburg	11/18/10	12/10	
	Tampa Cha I	3/25/10	3/11		Buenos Aires NA	11/17/10	12/10	Henderson Reg	11/18/10	12/10	
	Tijuana	10/15/10	4/15/11		Buford Reg	11/18/10	12/10	Highlands Ranch AMC	11/18/10	12/10	
	Victoria DCI	6/4/10	9/1/11		Burbank AMC	11/18/10	12/10	Hodgkins AMC	11/18/10	12/10	
	Lucknow	5/15/10	11/11		Calgary Cpx	11/18/10	12/10	Homestead AMC	11/18/10	12/10	
Dolphins DS3D	Columbus GA	9/15/10			Camarillo Reg	11/18/10	12/10	Hong Kong IS UA	12/16/10	1/11	

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close	
Hong Kong MB UA	12/16/10	1/11		Oldsmar AMC	11/18/10	12/10		Tempe Har	11/18/10	12/10		
Honolulu Reg	11/18/10	12/10		Omaha AMC	11/18/10	12/10		Tianjin CFC	11/18/10	12/10		
Hooksett Zya	11/18/10	12/10		Ontario Reg	11/18/10	12/10		Tigard Reg	11/18/10	12/10		
Hoover RMP	11/18/10	12/10		Orange AMC	11/18/10	12/10		Tokyo 109	11/18/10	12/10		
Houston GP AMC	11/18/10	12/10		Orange Park AMC	11/18/10	12/10		Toluca Cpl	11/18/10	12/10		
Houston MNS	11/18/10	12/10		Orlando AMC	11/18/10	12/10		Tomball San	11/18/10	12/10		
Houston Reg	11/18/10	12/10		Orlando P Reg	11/18/10	12/10		Toronto AMC	11/19/10	12/10		
Huntsville	11/18/10	12/10		Orlando WL Reg	11/18/10	12/10		Toronto Cpx	11/18/10	12/10		
Hyderabad	11/18/10	12/10		Osaka 109	11/18/10	12/10		Torrance AMC	11/18/10	12/10		
Ilsan CGV	12/16/10	1/11		Paramus AMC	11/18/10	12/10		Tucson AMC	11/18/10	12/10		
Incheon CGV	12/16/10	1/11		Paris DV PN	11/24/10	12/10		Tukwila AMC	11/18/10	12/10		
Independence AMC	11/18/10	12/10		Paris Ivry PN	11/24/10	12/10		Tulsa Cmk	11/18/10	12/10		
Indianapolis AMC	11/18/10	12/10		Perm	11/17/10	12/10		Ufa Zao	11/17/10	12/10		
Irvine Reg	11/18/10	12/10		Perth HCL	11/17/10	12/10		Universal City AMC	11/18/10	12/10		
Istanbul AFM	11/17/10	12/10		Philadelphia	11/18/10	12/10		Urawa UC	11/18/10	12/10		
Jacksonville AMC	11/18/10	12/10		Phoenix DR AMC	11/18/10	12/10		Uxbridge Ode	11/18/10	12/10		
Jinan Wan	11/18/10	12/10		Phoenix DV AMC	11/18/10	12/10		Valencia Reg	11/18/10	12/10		
Juarez Cpl	11/18/10	12/10		Plainville AMC	11/18/10	12/10		Veracruz Cpl	11/18/10	12/10		
Kanata AMC	11/18/10	12/10		Port Chester AMC	11/18/10	12/10		Vienna CX	11/18/10	12/10		
Kansas City AMC	11/18/10	12/10		Portage GQT	11/18/10	12/10		Virginia Beach AMC	11/18/10	12/10		
Kaohsiung Vie	11/19/10	12/10		Poznan CC	11/18/10	12/10		Virginia Beach AMSC	11/18/10	12/10		
Katowice CC	11/18/10	12/10		Prague CC	11/18/10	12/10		Warsaw CC	11/18/10	12/10		
Kawasaki 109	11/18/10	12/10		Providence NA	11/18/10	12/10		Wauwatosa AMC	11/18/10	12/10		
Kennesaw AMC	11/18/10	12/10		Pusan CGV	12/16/10	1/11		West Nyack Imx	11/18/10	12/10		
Kent AMC	11/18/10	12/10		Quebec	11/18/10	12/10		West Palm Beach Muv	11/18/10	12/10		
Kiev KT	11/17/10	12/10		Raleigh I	11/18/10	12/10		Westlake Reg	11/18/10	12/10		
King of Prussia Reg	11/18/10	12/10		Raleigh I	11/19/10	12/10		Westminster Orc AMC	11/18/10	12/10		
Knoxville Reg	11/18/10	12/10		Randolph NA	11/18/10	12/10		Westminster Pro AMC	11/18/10	12/10		
Krakow CC	11/18/10	12/10		Reading JF	11/18/10	12/10		Whitby AMC	11/18/10	12/10		
Kunming	11/18/10	12/10		Reading RCT	11/18/10	12/10		White Plains NA	11/18/10	12/10		
Kuwait 360	11/17/10	12/10		Renfrew Ode	11/18/10	12/10		Williamsville Reg	11/18/10	12/10		
Labege PN	11/24/10	12/10		Richmond Cpx	11/18/10	12/10		Wimbledon Ode	11/18/10	12/10		
Lacey Reg	11/18/10	12/10		Riverside AMC	11/18/10	12/10		Woodbridge AMC	11/18/10	12/10		
Lakeland Cobb	11/18/10	12/10		Rochester Cmk	11/18/10	12/10		Woodbridge Cpx	11/18/10	12/10		
Langley Cpx	11/18/10	12/10		Rockaway AMC	11/18/10	12/10		Woodland Hills AMC	11/18/10	12/10		
Lansing Cel	11/18/10	12/10		Roseville AMC	11/18/10	12/10		Woodridge Cmk	11/18/10	12/10		
Las Vegas AS Reg	11/18/10	12/10		Rotterdam PN	11/17/10	12/10		Wuhan Lark	11/18/10	12/10		
Las Vegas Bre	11/18/10	12/10		Rouen PN	11/24/10	12/10		Wuxi BW	11/18/10	12/10		
Las Vegas RR Reg	11/18/10	12/10		Rowland Heights AMC	11/18/10	12/10		Ypsilanti RMP	11/18/10	12/10		
Leawood AMC	11/18/10	12/10		Saco Zya	11/18/10	12/10		Phoenix DV AMC	11/24/10	12/10		
Lincolnshire Reg	11/18/10	12/10		Sacramento Imx	11/18/10	12/10		HPOOTP	9/24/10			
Lititz Pen	11/18/10	12/10		Saint Augustine I	11/18/10	12/10		Hubble3D	Calgary Cpx			
Little Rock DT	11/18/10	12/10		Saint Louis Weh	11/18/10	12/10		Raleigh I	11/19/10	12/10		
Liverpool Ode	11/18/10	12/10		Saint Petersburg Muv	11/18/10	12/10		Regina	10/13/10	12/10		
Livonia AMC	11/18/10	12/10		Saint Petersburg NA	11/17/10	12/10		IOTS	Norwalk	10/22/10	3/3/11	
Lodz CC	11/18/10	12/10		Salt Lake City CP I	11/18/10	12/10		IronMan2	Des Moines	9/7/10		
Lombard AMC	11/18/10	12/10		San Antonio 3D	11/18/10	12/10		JIACT	Chattanooga TA	10/6/10		
London BFI	11/24/10	12/10		San Antonio San	11/18/10	12/10		Phoenix ASC	11/26/10	12/10		
Long Beach Reg	11/18/10	12/10		San Diego MV AMC	11/18/10	12/10		JTM	Birmingham UK	9/24/10		
Los Angeles CC AMC	11/18/10	12/10		San Diego PP AMC	11/18/10	12/10		Bradford	Bradford	9/2/09	3/11	
Los Angeles RMP	11/18/10	12/10		San Diego Reg	11/18/10	12/10		Chicago Imx	8/20/10			
Louisville RMP	11/18/10	12/10		San Francisco AMC	11/18/10	12/10		Edmonton TWS	3/19/10	3/11		
Lynnwood AMC	11/18/10	12/10		San Jose AMC	11/18/10	12/10		Saint Louis SC	10/8/10	3/3/11		
Lyon PN	11/24/10	12/10		San Jose Rep	11/18/10	12/10		L&C	Charleston WV	10/6/07		
Madrid	11/18/10	12/10		San Jose Tech	11/18/10	12/10		Fort Worth	4/23/10	12/31/10		
Manchester Ode	11/18/10	12/10		Sandy LHM	11/18/10	12/10		LBC	Raleigh I	8/27/10		
Manchester RMP	11/18/10	12/10		Santa Clara AMC	11/18/10	12/10		Charlotte DP	11/15/10	12/10		
Manila MOA SM	11/17/10	12/10		Sao Paulo	11/18/10	12/10		Detroit SC	11/15/10	12/10		
Manila NE SM	11/17/10	12/10		Sapporo UC	11/18/10	12/10		Edmonton TWS	11/15/10	12/10		
Maple Grove AMC	11/18/10	12/10		Schaumburg AMC	11/18/10	12/10		Fort Lauderdale	11/15/10	12/10		
McLean AMC	11/18/10	12/10		Seattle PSC 2	11/18/10	12/10		Galveston	11/15/10	12/10		
Melbourne HCL	11/17/10	12/10		Seattle TP Reg	11/18/10	12/10		Garden City	11/15/10	12/10		
Melbourne MV	11/17/10	12/10		Seoul CGV	12/16/10	1/11		Guayaquil	11/15/10	12/10		
Mesa DT	11/18/10	12/10		Seoul Wanah CGV	12/16/10	1/11		Little Rock AEC	11/15/10	12/10		
Mesquite AMC	11/18/10	12/10		Shanghai PC	11/18/10	12/10		Louisville SC	11/15/10	12/10		
Methuen AMC	11/18/10	12/10		Shanghai Ste	11/18/10	12/10		Lubbock	11/15/10	12/10		
Mexico City Per Cpl	11/18/10	12/10		Shanghai Wan	11/18/10	12/10		Mobile	11/15/10	12/10		
Mexico City Uni Cpl	11/18/10	12/10		Shibou 109	11/18/10	12/10		New Orleans	11/15/10	12/10		
Midlothian Reg	11/18/10	12/10		Silver Spring Reg	11/18/10	12/10		New Orleans	11/19/10	12/10		
Milford RMP	11/18/10	12/10		Simi Valley Reg	11/18/10	12/10		Salt Lake City CP	11/15/10	12/10		
Mississauga AMC	11/18/10	12/10		Simpsonville GE	11/18/10	12/10		Shreveport	11/15/10	12/10		
Mississauga Cpx	11/18/10	12/10		Skokie AMC	11/18/10	12/10		Spokane RP	11/15/10	12/10		
Monterrey Cpl	11/18/10	12/10		Sofia CC	11/18/10	12/10		Toronto OSC	11/15/10	12/10		
Montreal Cpx	11/18/10	12/10		South Barrington AMC	11/18/10	12/10		Vancouver TWS	11/15/10	12/10		
Morrow AMC	11/18/10	12/10		South Gate Reg	11/18/10	12/10		Victoria DCI	11/15/10	12/10		
Moscow KS NA	11/17/10	12/10		South Jordan LHM	11/18/10	12/10		LOF	Austin	9/10/10	9/10/11	
Moscow NA	11/17/10	12/10		South Miami AMC	11/18/10	12/10		Charlottesville	6/1/10	6/9/11		
Mumbai	11/18/10	12/10		Southampton Ode	11/18/10	12/10		Chicago MSI	6/18/10	2/18/11		
Nagoya 109	11/18/10	12/10		Spokane AMC	11/18/10	12/10		Columbus COSI	11/3/10	3/13/11		
Naperville AMC	11/18/10	12/10		Springdale NA	11/18/10	12/10		Copenhagen	10/15/10	8/15/11		
Natick JF	11/18/10	12/10		Sterling Hts AMC	11/18/10	12/10		Dayton	6/12/10	6/12/11		
National City AMC	11/18/10	12/10		Stockton Reg	11/18/10	12/10		Dearborn	10/1/10	10/1/11		
New Brunswick AMC	11/18/10	12/10		Stony Brook AMC	11/18/10	12/10		Galveston	11/13/10	5/29/11		
New Rochelle Reg	11/18/10	12/10		Sugar Land AMC	11/18/10	12/10		Garden City	6/18/10	6/18/11		
New York 34 AMC	11/18/10	12/10		Sunrise Reg	11/18/10	12/10		Garza Garcia	7/15/10	2/15/11		
New York Emp AMC	11/18/10	12/10		Suzhou SCAC	11/18/10	12/10		Hampton VASC	10/15/10			
New York KB AMC	11/18/10	12/10		Sydney HCL	11/17/10	12/10		Jersey City	6/18/10	2/11/11		
New York LS AMC	11/18/10	12/10		Sydney WBS	11/17/10	12/10		Kaohsiung	11/16/10	11/16/11		
Newport AMC	11/18/10	12/10		Taipei Mir	11/19/10	12/10		Kuwait SCK	11/16/10	11/16/11		
Noblesville GQT	11/18/10	12/10		Taipei Vie	11/19/10	12/10		Leon Exp	12/1/10	5/1/11		
Norwich Ode	11/18/10	12/10		Tallahassee AMC	11/18/10	12/10		London SM	7/14/10	7/12/11		
Novosibirsk CP	11/17/10	12/10		Tampa AMC	11/18/10	12/10		Lubbock	11/19/10	6/19/11		
Odessa KT	11/17/10	12/10		Tampa MOSI	11/18/10	12/10		Lucerne	9/16/10	4/6/11		
Oklahoma City AMC	11/18/10	12/10		Tarentum Cmk	11/18/10	12/10		McMinnville	7/7/10	6/18/11		
Olathe AMC	11/18/10	12/10		Temecula Reg	11/18/10	12/10		Mexico City Pap	9/18/10	6/18/11		

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
	Richmond SMV	1/6/10	4/6/11	Rheged	Gateshead Ode	9/15/10			Raleigh I	9/9/10	12/10
	Saint Louis SC	9/17/10	9/30/11		Penrith	7/1/00		UWT3D	Beijing CSTM 3D	10/15/10	10/11
	Seattle PSC 2	6/18/10	12/10	SammyAdv	Copenhagen	12/3/10	12/2/11		Berlin CS	6/3/10	6/11
	Singapore SC	11/1/10	4/1/11	SeaMonst	Paris Geo	12/12/10	12/11/11		Charlotte DP	6/9/10	5/11
	Tampa MOSI	7/2/10	5/11		Alamogordo	10/6/10			Chattanooga TA	10/15/10	10/11
	Tijuana	10/23/10	5/23/11		Dallas MNS	9/29/10			Chicago MSI	2/26/10	2/26/11
	Toronto OSC	9/24/10	3/29/11		Lucerne	3/4/10	3/3/11		Dearborn	2/17/10	2/14/11
	Victoria DCI	11/5/10	5/5/11	SeaRex	Shreveport	1/20/10	1/3/11		Garza Garcia	3/25/10	1/11
	Washington NASM	6/11/10	6/8/11		Stockholm	5/16/08	12/10		Los Angeles CSC	2/12/10	2/11
LOLL	Loch Lomond	7/24/02			Boston NEA	5/28/10	3/11		Lucerne	6/17/10	6/30/11
LW	Corsicana	1/15/10	12/18/10		Garza Garcia	12/2/10	12/31/11		Monterey CA	2/12/10	2/14/11
	Hibbing	12/4/09	12/4/10		Kiev KT	9/23/10	3/31/11		Montreal SC	6/28/10	3/1/11
MagDes	Columbus GA	9/15/10			Lehi	5/28/10	3/11		Moscow Nes	9/1/10	7/11
Megamind	Toronto Cpx	11/5/10	12/9/10		Moscow KS NA	9/23/10	3/31/11		Orlando SC	6/19/10	3/31/11
MOE	Cairo EMA	3/1/10	2/28/11		Moscow NA	9/23/10	3/31/11		Paris Geo	8/31/10	3/18/11
MOF	Donguan STM	12/28/09	12/10		Moscow Nes	9/23/10	3/31/11		Sacramento Imx	10/1/10	1/11
	Chandigarh	5/1/10	4/11		Myrtle Beach DCI	6/9/10	3/11		San Diego RHF	2/25/10	4/15/11
MOTGL	Pensacola	11/8/96			Odessa KT	9/23/10	3/31/11		Sydney WBS	2/19/10	2/18/11
	Cincinnati MC	7/14/10	6/30/11		Perm	9/23/10	3/31/11		Tijuana	7/22/10	2/22/11
	Detroit SC	7/31/08	7/31/11		Saint Petersburg NA	9/23/10	3/31/11		Vancouver TWS	3/6/10	2/11
	Duluth	11/26/09	3/31/11		Singapore SC	9/1/10	3/31/11		Des Moines	10/6/10	
	Grand Rapids Cel	2/12/10	1/11		Tampa MOSI	9/3/10			Jersey City	9/17/10	
	Nagoya OT	10/1/10	3/31/11		Tokyo TSC	7/27/10	3/31/11		Richmond SMV	5/1/10	4/11
	Richmond SMV	1/23/10	1/23/11		Ufa ZAO	9/23/10	3/31/11		Victoria DCI	9/17/10	1/31/11
MTTM	Rochester MSC	4/17/10	4/11		Zion	5/28/10	3/11		Kenner	8/1/10	7/30/11
	Mexicali	9/3/10	3/3/11	Sharks3D	Budapest CC	4/22/10	3/11		Vulcania	2/22/02	
	Schenectady	9/10/10	7/31/11		Fort Worth	3/3/10	3/11		WATE	6/1/97	
Mummie3D	Taichung NMNS	1/1/10	1/1/11		Galveston	6/1/10	12/31/10		WildOcea	Apple Valley Imx	9/3/10
	Barcelona	1/0/8	3/11		Galineau	3/1/10	12/10		Barcelona	10/09	6/11
	Bradford	2/17/09	12/31/10		Hampton VASC I	9/11/09	12/10		Birmingham AL	9/10	4/11
	Budapest CC	10/10	9/11		Hartberg	3/5/09	3/11		Cairo EMA	9/10	8/11
	Cathedral City	12/09	12/10		Nagoya OT	10/1/09	12/13/10		Chattanooga TA	3/3/10	12/31/10
	Madrid	1/0/8	3/11		Orlando SC	9/19/09	3/11		Edmonton TWS	2/09	3/11
	Mexicali	9/0/9	12/10		Phoenix ASC	6/3/09	12/10		Erie	11/15/10	4/30/11
	Quebec	10/28/09	12/1/10		Saint Augustine I	1/20/10	12/31/10		Houston MNS	7/7/10	12/10
	Toluca MCIM	4/15/10	12/31/10	SOSPI	La Coruna	10/25/10	10/24/11		Indianapolis Imx	9/17/10	3/11
Mummies	Aguascalientes	9/1/0	3/11		Manila NE SM	8/1/10	2/1/11		Karlshamn	5/10	3/11
	Albuquerque NMHH	9/0/9	2/11		Sofia CC	10/1/10	9/30/11		London SM	10/23/10	11/1/11
	Duluth	9/17/10	2/11	SpaceSta	Duluth	9/17/10			Lucerne	3/09	12/10
	Erie	11/0/9	12/10	SU	Chongqing STM	12/20/10	12/19/11		Madrid	10/09	6/11
	Milwaukee	12/10	5/11		SuperSpee	8/1/10	7/11		Mobile	10/2/10	4/11
	Philadelphia	5/10	1/11	ToFly	Warner Robins	7/9/2			Parker	9/10	1/11
	Reno Fleisch	9/1/0	6/11		Washington NASM	7/1/76			Ricciione	3/10	2/11
NASCAR	Tampa Cha I	3/25/10	3/11	ToyStor3	Galveston	11/13/10			San Antonio 3D	4/7/10	1/11
ND	Daytona Beach	4/15/04			Washington NASM	11/19/10	1/11		Sioux Falls	9/10	3/11
	New Delhi ICC					11/19/10	12/10		Stockholm	9/09	1/11
Niagara	Niagara Can DCI	7/1/86		TR	Boston MOS	7/1/10	12/31/10		Tampa Cha I	3/25/10	3/11
	Niagara NY DCI	5/1/07		TronLeg	Apple Valley Imx	12/17/10	12/10		Toronto OP	6/5/10	12/10
OW3D	Bristol	4/1/10	3/11		Austin	12/17/10	1/11		Valencia Spn	9/09	4/11
	Poznan CC	10/16/09	12/31/10		Harrisburg	12/17/10	12/10		Washington NMNH	1/10	12/10
	Saint Augustine I	8/9/10	12/31/10		Raleigh	12/17/10	1/11		Winnipeg	1/8/10	2/10/11
Ozarks	Branson	1/9/3	12/10		South Miami AMC	12/17/10	12/10	WilDream	Apple Valley Imx	9/24/10	
PolarExp	Tempe Har	12/11/09	12/10	TTL	Vancouver TWS	9/1/10	8/11		Cardiff Ode	9/24/10	
Pulse	Raleigh I	9/9/10	12/10	TwiClip	Davenport Put	9/15/10			Cathedral City	9/15/10	
QuantQue	Singapore DC	11/10	2/11	U23D	Melbourne MV	10/7/10			Chicago Imx	10/22/10	12/10
RATW	Cathedral City	5/10	12/10	UnderSea	Calgary Cpx	9/24/10			Gateshead Ode	9/29/10	
	Lucerne	11/1/0	12/11		Denver MNS I	10/8/10			La Coruna	10/25/10	10/24/11
	Sioux Falls	6/10	2/11		Duluth	9/17/10			ZionCany	7/1/08	
REA	Cardiff Ode	9/15/10			Fort Worth	9/15/10					

December 2010 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Aguascalientes	Mummies	9/10	3/11		AvatarSE	10/1/10		Bogota PA	HPDH1	11/18/10	12/10
Al Khobar	AlienAdv	7/5/10	7/4/11		HPDH1	11/18/10	12/10	Boise Reg	HPDH1	11/18/10	12/10
Alamogordo	SeaMonst	10/6/10			LOF	9/10/10	9/10/11	Boston AMC	HPDH1	11/18/10	12/10
Albany NY Reg	HPDH1	11/18/10	12/10		TronLeg	12/17/10	1/11	Boston MOS	Arabia3D	2/24/10	2/11
Albuquerque NM MMH	Mummies	9/09	2/11	Aventura AMC	HPDH1	11/18/10	12/10	TR	7/1/10		12/31/10
Alexandria AMC	HPDH1	11/18/10	12/10	Baltimore AMC	HPDH1	11/18/10	12/10	Boston NEA	SeaRex	5/28/10	3/11
Alhambra Reg	HPDH1	11/18/10	12/10	Baltimore MSC	GCA	7/30/10	7/11	Bradford	DinoAliv	6/10	12/10
Altos Viejo Reg	HPDH1	11/18/10	12/10		HPDH1	11/18/10	12/10		HPDH1	11/24/10	12/10
Altamonte AMC	HPDH1	11/18/10	12/10	Bangkok Par Maj	HPDH1	11/17/10	12/10	JTM	9/2/09		3/11
Amsterdam PN	HPDH1	11/17/10	12/10	Bangkok Rat Maj	HPDH1	11/17/10	12/10		Mummie3D	2/17/09	12/31/10
Anchorage Reg	HPDH1	11/18/10	12/10	Barcelona	D&W3D	12/16/09	3/31/11	Brandon AMC	HPDH1	11/18/10	12/10
Ankara AFM	Arabia3D	8/11/10	2/10/11		HPDH1	11/18/10	12/10	Branson	HPDH1	11/19/10	12/10
	HPDH1	11/17/10	12/10		Mummie3D	1/08	3/11		Ozarks	1/93	12/10
Apple Valley Imx	HPDH1	11/18/10	12/10		WildOcea	10/09	6/11	Bremen Cxx	HPDH1	11/17/10	12/10
	TronLeg	12/17/10	12/10	Batavia GQT	HPDH1	11/18/10	12/10	Bristol	D&W3D	10/23/09	3/31/11
				BeaverCreek RMP	HPDH1	11/18/10	12/10		OW3D	4/1/10	3/11
				Beijing CSTM 3D	UWT3D	10/15/10	10/11	Brooklyn SB Reg	HPDH1	11/18/10	12/10
Arcadia AMC	HPDH1	11/18/10	12/10	Beijing UME	HPDH1	11/18/10	12/10	Bucharest CC	HPDH1	11/17/10	12/10
Arlington TX AMC	HPDH1	11/18/10	12/10	Beijing Wan	HPDH1	11/18/10	12/10	Budapest CC	HPDH1	11/25/10	12/10
Astana	HPDH1	11/18/10	12/10	BelleVue LSC	HPDH1	11/18/10	12/10		Mummie3D	10/10	9/11
Athens Eug	CRA	3/10/10	3/11	Bensalem AMC	HPDH1	11/18/10	12/10		Sharks3D	4/22/10	3/11
Atlanta FMNH	Animalop	10/1/10	6/1/11	Berlin CS	D&W3D	3/13/08	3/11	Buenos Aires NA	HPDH1	11/17/10	12/10
	Arabia3D	3/17/10	3/11		HaunCast	4/5/01		Buford Reg	HPDH1	11/18/10	12/10
	CDS	7/2/10	12/17/10		HPDH1	11/17/10	12/10	Burbank AMC	HPDH1	11/18/10	12/10
Atlantic City	HPDH1	11/18/10	12/10		UWT3D	6/3/10	6/11	Cairo EMA	MOE	3/1/10	2/28/11
Auburn Hills AMC	HPDH1	11/18/10	12/10	Birmingham AL	HPDH1	11/18/10	12/10		WildOcea	9/10	8/11
Auckland Sky	HPDH1	11/17/10	12/10		WildOcea	9/10	4/11	Calgary Cpx	HPDH1	11/18/10	12/10
Augusta Reg	HPDH1	11/18/10	12/10	Birmingham UK	HPDH1	11/18/10	12/10		Hubble3D	9/24/10	
Austin	Arabia3D	2/12/10	2/11		JTM	9/24/10			UnderSea	9/24/10	

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close			
Calgary TWS	Animalop	10/31/09	10/11		Mummies	9/17/10	2/11	Ilsan CGV	HPDH1	12/16/10	1/11			
	Bugs	9/12/10	7/11		SpaceSta	9/17/10		Incheon CGV	HPDH1	12/16/10	1/11			
Camarillo Reg	HPDH1	11/18/10	12/10		UnderSea	9/17/10		Independence AMC	HPDH1	11/18/10	12/10			
Cardiff Ode	HPDH1	11/19/10	12/10	Eden Prairie AMC	HPDH1	11/18/10	12/10	Indianapolis AMC	HPDH1	11/18/10	12/10			
	REA	9/15/10		Edina AMC	HPDH1	11/18/10	12/10	Indianapolis Imx	SupeSpee	8/1/10	7/11			
	WiIDream	9/24/10		Edmonton Cpx	HPDH1	11/18/10	12/10		WildOcea	9/17/10	3/11			
Cary Reg	HPDH1	11/18/10	12/10	Edmonton TWS	Bugs	12/3/10	6/11	Irvine Reg	HPDH1	11/18/10	12/10			
Cathedral City	HPDH1	11/18/10	12/10		JTM	3/19/10	3/11	Istanbul AFM	Arabia3D	8/11/10	2/10/11			
	Mummie3D	12/09	12/10		LBC	11/15/10	12/10	HPDH1	11/17/10	12/10				
	RATW	5/10	12/10		WildOcea	2/09	3/11	Jackson MS	HOTB	12/1/10	5/11			
	WiIDream	9/15/10		Eilat Epic	GCA	4/30/10	4/11	Jacksonville AMC	HPDH1	11/18/10	12/10			
Cebu SM	HPDH1	11/17/10	12/10		Eindhoven PN	HPDH1	11/17/10	12/10	Jersey City	LOF	6/18/10	2/11/11		
Chandigarh	MOF	5/1/10	4/11		El Dorado Hills Reg	HPDH1	11/18/10	12/10		VanGogh	9/17/10			
Changchun Wan	HPDH1	11/18/10	12/10		Elizabeth AMC	HPDH1	11/18/10	12/10	Jinan Wan	HPDH1	11/18/10	12/10		
Changsha Wan	HPDH1	11/18/10	12/10		Emeryville AMC	HPDH1	11/18/10	12/10	Juarez Cpl	HPDH1	11/18/10	12/10		
Chantilly	FightPil	12/10/04	5/11		Erie	DinoAliv	7/10	7/11	Kanata AMC	HPDH1	11/18/10	12/10		
	HPDH1	11/18/10	12/10		Mummies	11/09	12/10	Kansas City AMC	HPDH1	11/18/10	12/10			
	LOF	6/11/10	6/9/11		WildOcea	11/15/10	4/30/11	Kansas City Sci	DinoAliv	6/1/10	12/31/10			
Charleston SC SEC	HPDH1	11/18/10	12/10	Escondido Reg	HPDH1	11/18/10	12/10	Kaohsiung	LOF	11/16/10	11/16/11			
Charleston WV	GCA	11/12/10	3/11/11		Evansville Sho	HPDH1	11/18/10	12/10	VIE	HPDH1	11/19/10	12/10		
	L&C	10/6/07	12/10		Fairbanks Reg	HPDH1	11/18/10	12/10	Karishamm	WildOcea	5/10	3/11		
Charlotte DP	Alps	11/8/10	12/10		Fairfield Reg	HPDH1	11/18/10	12/10	Katomba	WATE	6/1/97			
	LBC	11/15/10	12/10		Fitchburg AMC	HPDH1	11/18/10	12/10	Katowice CC	HPDH1	11/18/10	12/10		
	LOF	7/7/10	5/31/11		Fort Lauderdale	AfricAdv	1/18/08	12/30/10	Kawasaki 109	HPDH1	11/18/10	12/10		
	UWT3D	6/9/10	5/11		HPDH1	11/18/10	12/10	Kenner	VOTDS	8/1/10	7/30/11			
Charlotte Reg	HPDH1	11/18/10	12/10		LBC	11/15/10	12/10	Kennesaw AMC	HPDH1	11/18/10	12/10			
Chattanooga RMP	HPDH1	11/18/10	12/10		HPDH1	11/18/10	12/10	Kent AMC	HPDH1	11/18/10	12/10			
Chattanooga TA	AIWC	10/6/10			L&C	4/23/10	12/31/10	Kiev KT	HPDH1	11/17/10	12/10			
	JIAC	10/6/10			Sharks3D	3/3/10	3/11	SeaRex	9/23/10	3/31/11				
	UWT3D	10/15/10	10/11		UnderSea	9/15/10								
Cherry Hill AMC	HPDH1	11/18/10	12/10		Fresno Reg	HPDH1	11/18/10	12/10	King of Prussia Reg	HPDH1	11/18/10	12/10		
Chicago Imx	DinoAliv	9/16/10			Frisco AMC	HPDH1	11/18/10	12/10	Knoxville Reg	HPDH1	11/18/10	12/10		
	HPDH1	11/18/10	12/10		Fukuoka UC	HPDH1	11/18/10	12/10	Krakow CC	AfricAdv	2/09	2/11		
	JTM	8/20/10			Galveston	AfricAdv	7/1/10	6/11		HPDH1	11/18/10	12/10		
	WiIDream	10/22/10	12/10		LBC	11/15/10	12/10		HPDH1	11/17/10	12/10			
Chicago MSI	LOF	6/18/10	2/18/11		HPDH1	11/13/10	5/29/11	La Coruna	Arabia3D	5/25/10	5/11			
	UWT3D	2/26/10	2/26/11		Sharks3D	6/1/10	12/31/10		SOSPI	10/25/10	10/24/11			
Chongqing Lum	HPDH1	12/16/10	1/11		Sharks3D	3/1/10	12/10	WS3D	10/25/10	10/24/11				
Chongqing STM	HPDH1	11/18/10	12/10		ToyStory3	11/13/10			LOF	11/16/10	11/16/11			
	SU	12/20/10	12/19/11		Garden City	LBC	11/15/10	12/10	Labege PN	HPDH1	11/24/10	12/10		
Cincinnati MC	MOTGL	7/14/10	6/30/11		HPDH1	11/18/10	12/10	Lacey Reg	HPDH1	11/18/10	12/10			
Col Springs Cmk	HPDH1	11/18/10	12/10		Garland AMC	LOF	7/15/10	2/15/11	Lakeland Cobb	HPDH1	11/18/10	12/10		
Coleeville	HPDH1	11/18/10	12/10		Garza Garcia	SeaRex	12/2/10	12/31/11	Langley Cpx	HPDH1	11/18/10	12/10		
Columbia AMC	HPDH1	11/18/10	12/10		Gateshead Ode	UWT3D	3/25/10	1/11	Lansing Cel	HPDH1	11/18/10	12/10		
Columbus COSI	D&W3D	3/17/10	12/31/10			HPDH1	11/18/10	12/10	Las Vegas AS Reg	HPDH1	11/18/10	12/10		
	LOF	11/3/10	3/13/11			REA	9/15/10		Las Vegas Bre	HPDH1	11/18/10	12/10		
Columbus ETC AMC	HPDH1	11/18/10	12/10			WillDream	9/29/10		Las Vegas RR Reg	HPDH1	11/18/10	12/10		
Columbus GA	DS3D	9/15/10				Gatineau	Arabia3D	10/1/10		Leewood AMC	HPDH1	11/18/10	12/10	
	FightPil	6/4/10	1/4/11				Sharks3D	3/1/10	12/10	Lehi	SeaRex	5/28/10	3/11	
Columbus LTC AMC	HPDH1	11/18/10	12/10				FMTTM	6/6/09	5/31/11	Lincolnshire Reg	HPDH1	11/18/10	12/10	
Concord AMC	HPDH1	11/18/10	12/10				Glendale AMC	HPDH1	11/24/10	12/10	Littitz Pen	HPDH1	11/18/10	12/10
Copenhagen	D&W3D	4/3/09	3/11				HPDH1	11/18/10	12/10	Little Rock AEC	Animalop	2/3/10	1/1/11	
	LOF	10/15/10	8/15/11				HPDH1	11/18/10	12/10	Little Rock DT	HPDH1	11/18/10	12/10	
Corpus Christi	SammyAdv	12/3/10	12/2/11				HPDH1	11/18/10	12/10	Liverpool Ode	HPDH1	11/18/10	12/10	
Corsicana	FightPil	2/3/05	5/11				HPDH1	11/18/10	12/10	Lovonia AMC	HPDH1	11/18/10	12/10	
Council Bluffs AMC	LW	1/15/10	12/18/10				HPDH1	11/18/10	12/10	Loch Lomond	LOL	7/24/02		
	AvatarSE	10/6/10					HPDH1	11/18/10	12/10	Lodz CC	HPDH1	11/18/10	12/10	
	HPDH1	11/18/10	12/10				HPDH1	11/19/10	12/10	Lombard AMC	HPDH1	11/18/10	12/10	
Covina AMC	HPDH1	11/18/10	12/10				HPDH1	11/18/10	12/10	London BFI	HPDH1	9/27/10	9/26/11	
Cupertino AMC	HPDH1	11/18/10	12/10				HPDH1	11/18/10	12/10	London SM	LOF	7/14/10	7/12/11	
Curitiba	HPDH1	11/18/10	12/10				HPDH1	11/18/10	12/10	Long Beach Reg	HPDH1	11/18/10	12/10	
Daegu CGV	HPDH1	12/16/10	1/11				HPDH1	11/18/10	12/10	Los Angeles CC AMC	HPDH1	11/18/10	12/10	
Dallas AMC	HPDH1	11/18/10	12/10				HPDH1	11/18/10	12/10	Los Angeles CSC	UWT3D	2/12/10	2/11	
Dallas Cmk	HPDH1	11/18/10	12/10				HPDH1	11/18/10	12/10	Los Angeles RMP	HPDH1	11/18/10	12/10	
Dallas MNS	Bugs	11/19/10	6/10/11				HPDH1	11/18/10	12/10	Louisville RMP	HPDH1	11/18/10	12/10	
	Seamonst	9/29/10					HPDH1	11/15/10	12/10	Louisville SC	Arabia3D	6/12/10	6/11/11	
Danvers AMC	HPDH1	11/18/10	12/10				HPDH1	10/15/10	12/10	Lubbock	LBC	11/15/10	12/10	
Davenport Put	ATSOT	10/10	2/11				HPDH1	11/18/10	12/10	Lucerne	LOF	11/19/10	6/19/11	
	HPDH1	11/24/10	12/10				HPDH1	11/18/10	12/10		AfricAdv	9/09	12/11	
Davenport RMP	TwiEclip	9/15/10					HPDH1	12/16/10	1/11		Animalop	6/1/09	6/11	
Dayton	FightPil	12/3/04	5/11				HPDH1	11/18/10	12/10		LOF	9/16/10	4/16/11	
	LW	6/12/10	6/12/11				HPDH1	11/18/10	12/10		RATW	11/10	12/11	
Daytona Beach	NASCAR	4/15/04					HPDH1	11/18/10	12/10		SeaMonst	3/4/10	3/3/11	
Dearborn	HPDH1	11/18/10	12/10				HPDH1	11/18/10	12/10		UWT3D	6/17/10	6/30/11	
	LOF	10/1/10	10/1/11				HPDH1	11/18/10	12/10					
Deer Park Reg	UWT3D	2/17/10	2/14/11				HPDH1	12/17/10	12/10					
Denver CC Reg	HPDH1	11/18/10	12/10				HPDH1	12/17/10	12/10					
Denver MNS I	UnderSea	10/8/10					HPDH1	12/17/10	12/10					
Des Moines	Arabia3D	4/29/10	4/11				HPDH1	12/17/10	12/10					
	HPDH1	11/18/10	12/10				HPDH1	12/17/10	12/10					
	IronMan2	9/7/10					HPDH1	12/17/10	12/10					
	VanGogh	10/6/10					HPDH1	12/17/10	12/10					
Detroit SC	Animalop	3/18/09	3/11				HPDH1	12/16/10	1/11					
	LBC	11/15/10	12/10				HPDH1	12/16/10	1/11					
	MOTGL	7/31/08	7/31/11				HPDH1	11/18/10	12/10					
Dickson City GE	HPDH1	11/18/10	12/10				HPDH1	11/18/10	12/10					
Doha VSM	HPDH1	11/17/10	12/10				HPDH1	11/18/10	12/10					
Dollywood	HeartSon	3/31/10	12/31/10				HPDH1	11/18/10	12/10					
Dongguan STM	MOE	12/28/09	12/10				HPDH1	11/18/10	12/10					
Dongguan Wan	HPDH1	11/18/10	12/10				HPDH1	11/18/10	12/10					
Dubai IBSM	HPDH1	11/17/10	12/10				HPDH1	11/18/10	12/10					
Dublin Reg	HPDH1	11/18/10	12/10				HPDH1	11/18/10	12/10					
Duluth	DinoAliv	11/09	2/11				HPDH1	11/18/10	12/10					
	MOTGL	11/26/09	3/31/11				HPDH1	11/18/10	12/10					

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close	
	FMTTM	9/12/08		Phoenix DV AMC	HDPH1	11/18/10	12/10	Shobu 109	HDPH1	11/18/10	12/10	
Mesa DT	HDPH1	11/17/10	12/10		HPOOTP	11/24/10	12/10	Extreme		7/10	4/11	
Mesquite AMC	HDPH1	11/18/10	12/10	Pittsburgh CSC	Animalop	1/1/10	1/1/11	Greece		4/21/10	4/16/11	
Methuen AMC	HDPH1	11/18/10	12/10		Beavers	7/22/09	12/30/10	LBC		11/15/10	12/10	
Mexicali	MTTM	9/3/10	3/3/11	Plainville AMC	HDPH1	11/18/10	12/10	SeaMonst		1/20/10	1/3/11	
	Mummie3D	9/09	12/10	Poitiers Imax	HOTB	2/1/10	1/11	Silver Spring Reg	HDPH1	11/18/10	12/10	
Mexico City Cap	LOF	9/18/10	6/18/11	Port Chester AMC	HDPH1	11/18/10	12/10	Simi Valley Reg	HDPH1	11/18/10	12/10	
Mexico City Per Cpl	HDPH1	11/18/10	12/10	Portage GQT	HDPH1	11/18/10	12/10	Simpsonville GE	HDPH1	11/18/10	12/10	
Mexico City Uni Cpl	HDPH1	11/18/10	12/10	Portland OMSI	DinoAliv	1/1/10	2/11	Singapore DC	QuantQue	11/10	2/11	
Midlothian Reg	HDPH1	11/18/10	12/10	Poznan CC	HDPH1	11/18/10	12/10	Singapore SC	LOF	11/1/10	4/1/11	
Milford RMP	HDPH1	11/18/10	12/10	OW3D	10/16/09	12/31/10	SeaRex		9/1/10	3/31/11		
Milwaukee	Bugs	9/14/10	6/1/11	Prague CC	HDPH1	11/18/10	12/10	Sioux Falls	D&W3D	5/1/10	12/10	
	Mummies	12/10	5/11	Providence NA	HDPH1	11/18/10	12/10	RATW		6/10	2/11	
Mississauga AMC	HDPH1	11/18/10	12/10	Pusan CGV	HDPH1	12/16/10	1/11	WildOcea		9/10	3/11	
Mississauga Cpx	HDPH1	11/18/10	12/10	Quebec	HDPH1	11/18/10	12/10	Skokie AMC	HDPH1	11/18/10	12/10	
Mobile	LBC	11/15/10	12/10		Mummie3D	10/28/09	12/1/11	Sofia CC	DinoAliv	9/10	8/11	
	WildOcea	10/2/10	4/11	Raleigh	TronLeg	12/17/10	1/11	HDPH1		11/18/10	12/10	
Monterey CA	UWT3D	2/12/10	2/14/11	Raleigh I	Animalop	4/7/10	4/9/11	SOSPI		10/1/10	9/30/11	
Monterrey Cpl	HDPH1	11/18/10	12/10	Arabla3D	2/17/10	2/11	South Barrington AMC	HDPH1	11/18/10	12/10		
Montreal Cpx	HDPH1	11/18/10	12/10	HDPH1	11/18/10	12/10	South Gate Reg	HDPH1	11/18/10	12/10		
Montreal SC	UWT3D	6/28/10	3/1/11	HDPH1	11/19/10	12/10	South Jordan LHM	HDPH1	11/18/10	12/10		
Morrow AMC	HDPH1	11/18/10	12/10	Hubble3D	11/19/10	12/10	South Miami AMC	HDPH1	11/18/10	12/10		
Moscow KS NA	HDPH1	11/17/10	12/10	L&C	8/27/10	12/10	TronLeg		12/17/10	12/10		
Moscow NA	SeaRex	9/23/10	3/31/11	Pulse	9/9/10	12/10	Southampton Ode	HDPH1	11/18/10	12/10		
Moscow Nes	HDPH1	11/17/10	12/10	UnderSea	9/9/10	12/10	Speyer Imax	FMTTM	12/18/08	11/11		
	SeaRex	9/23/10	3/31/11	Randolph NA	HDPH1	11/18/10	12/10	Spokane AMC	HDPH1	11/18/10	12/10	
	HaunCast	1/1/04		Reading JF	HDPH1	11/18/10	12/10	Spokane RP	Animalop	6/11/10	6/11	
	SeaRex	9/23/10	3/31/11	Reading RCT	HDPH1	11/18/10	12/10		DinoAliv	7/10	6/11	
Mumbai	HDPH1	11/18/10	12/10	Regina	AvatarSE	11/25/10	12/10	LBC		11/15/10	12/10	
Myrtle Beach DCI	SeaRex	6/9/10	3/11		DinoAliv	10/22/10	10/11	Springdale NA	HDPH1	11/18/10	12/10	
Nagoya 109	HDPH1	11/18/10	12/10	Hubble3D	10/13/10	12/10	Sterling Hts AMC	HDPH1	11/18/10	12/10		
Nagoya OT	D&W3D	4/1/10	12/10				Stockholm	FMTTM	4/6/09			
Naperville AMC	MOTGL	10/1/10	3/31/11	Regina I	Extreme	7/25/10	1/1/11	Seamonst	5/16/08	12/10		
Natick JF	HDPH1	10/1/10	12/10	Reno Fleisch	HDPH1	11/18/10	12/10	WildOcea	9/09	1/11		
National City AMC	HDPH1	11/18/10	12/10	Riccione	Mummies	9/10	6/11	Stockton Reg	HDPH1	11/18/10	12/10	
New Brunswick AMC	HDPH1	11/18/10	12/10	HDPH1	11/18/10	12/10	Stony Brook AMC	HDPH1	11/18/10	12/10		
New Delhi ICC	ND			Richmond Cpx	HDPH1	11/18/10	12/10	Sugar Land AMC	HDPH1	11/18/10	12/10	
New Orleans	HOTB	8/29/06		Richmond SMV	LOF	11/6/10	4/6/11	Sunrise Reg	HDPH1	11/18/10	12/10	
New Rochelle Reg	LBC	11/15/10	12/10		MOTGL	1/23/10	1/23/11	Suzhou SCAC	HDPH1	11/18/10	12/10	
New York 34 AMC	HDPH1	11/18/10	12/10	Riverside AMC	HDPH1	11/18/10	12/10	Sydney HCL	HDPH1	11/17/10	12/10	
New York Emp AMC	HDPH1	11/18/10	12/10	Roanoke	DinoAliv	7/10	2/11	Sydney WBS	HDPH1	11/17/10	12/10	
New York KB AMC	HDPH1	11/18/10	12/10	Rochester Cmk	HDPH1	11/18/10	12/10		UWT3D	2/19/10	2/18/11	
New York LS AMC	HDPH1	11/18/10	12/10	Rochester MSC	MOTGL	4/17/10	4/11	Syracuse	Extreme	10/10	7/11	
Newport AMC	HDPH1	11/18/10	12/10	Rockaway AMC	HDPH1	11/18/10	12/10	Taichung NMNS	MTTM	1/1/10	1/1/11	
Niagara Can DCI	Niagara	7/1/86		Roseville AMC	HDPH1	11/18/10	12/10	Taipei AM	FMTTM	9/6/10	10/11	
Niagara NY DCI	Niagara	5/1/07		Rotterdam PN	HDPH1	11/17/10	12/10	Taipei Mir	HDPH1	11/19/10	12/10	
Noblesville GQT	HDPH1	11/18/10	12/10	Rouen PN	HDPH1	11/24/10	12/10	Taipei Vie	HDPH1	11/19/10	12/10	
Norwalk	IOTS	10/22/10	3/3/11	Rowland Heights AMC	HDPH1	11/18/10	12/10		Tallahassee AMC	HDPH1	11/18/10	12/10
Norwich Ode	HDPH1	11/18/10	12/10	Saint Augustine I	HDPH1	11/18/10	12/10	Taipei	MTTM	1/1/10	1/1/11	
Novosibirsk CP	HDPH1	11/17/10	12/10	OW3D	8/9/10	12/31/10	Taipei Chai	DinoAliv	3/25/10	3/11		
Nuremberg I	AfricAdv	1/1/10	6/14/11	Saint Louis SC	JTM	10/8/10	3/31/11	Tampa MOSI	Arabla3D	10/27/10	10/11	
Odessa KT	HDPH1	11/17/10	12/10	LOF	9/17/10	9/30/11		HDPH1		11/18/10	12/10	
Oklahoma City AMC	SeaRex	9/23/10	3/31/11	Saint Louis Weh	HDPH1	11/18/10	12/10	LOF	7/2/10	5/11		
Oklahoma City SMO	HDPH1	11/18/10	12/10	Saint Paul SMM	Arabla3D	3/17/10	3/11					
Everest	3/1/10	2/11	Saint Petersburg Muv	HDPH1	11/18/10	12/10	Tarentum Cmk	HDPH1	11/18/10	12/10		
Extreme	8/25/10	8/11	Saint Petersburg NA	HDPH1	11/17/10	12/10	Temecula Reg	HDPH1	11/18/10	12/10		
FightPill	12/15/09	5/11	SeaRex	9/23/10	3/31/11	Tempe Ha	HDPH1	11/18/10	12/10			
Olathe AMC	HDPH1	11/18/10	12/10	Salt Lake City CP	LBC	11/15/10	12/10	PolarExp	12/11/09	12/10		
Oldsmar AMC	HDPH1	11/18/10	12/10	San Antonio 2D	HDPH1	11/18/10	12/10	HDPH1	11/18/10	12/10		
Omaha AMC	HDPH1	11/18/10	12/10	San Antonio 3D	AfricAdv	2/24/10	3/10/11	Tianjin CFC	HDPH1	11/18/10	12/10	
Ontario Reg	HDPH1	11/18/10	12/10	D&W3D	8/13/09	3/11	Tigard Reg	HDPH1	11/18/10	12/10		
Orange AMC	HDPH1	11/18/10	12/10	HDPH1	9/1/10	6/30/11	Tijuana	Animalop	7/1/10	7/11		
Orange Park AMC	HDPH1	11/18/10	12/10	WildOcea	HDPH1	11/18/10	12/10	DinoAliv	10/15/10	4/15/11		
Orlando AMC	HDPH1	11/18/10	12/10	WildOcea	HDPH1	11/18/10	12/10	LOF	10/23/10	5/23/11		
Orlando P Reg	HDPH1	11/18/10	12/10	WildOcea	HDPH1	11/18/10	12/10	UWT3D	7/22/10	2/22/11		
Orlando SC	Sharks3D	9/19/09	3/11		HDPH1	11/18/10	12/10					
Orlando WL Reg	UWT3D	6/19/10	3/31/11	WildOcea	HDPH1	11/18/10	12/10	Tokyo 109	HDPH1	11/18/10	12/10	
Osaka 109	HDPH1	11/18/10	12/10		HDPH1	11/18/10	12/10	SeaRex		7/27/10	3/31/11	
Paramus AMC	HDPH1	11/18/10	12/10		WildOcea	4/7/10	1/11	Toluca Cpl	HDPH1	11/18/10	12/10	
Paris DV PN	HDPH1	11/24/10	12/10		WildOcea	HDPH1	11/18/10	12/10	Tomball San	HDPH1	11/18/10	12/10
Paris Geo	D&W3D	6/10/09	12/10		WildOcea	HDPH1	11/18/10	12/10	Toronto AMC	HDPH1	11/19/10	12/10
Paris Ivry PN	SammyAdv	12/12/10	12/11/11		WildOcea	HDPH1	11/18/10	12/10	Toronto Cpx	HDPH1	11/18/10	12/10
Parker	HDPH1	11/24/10	12/10	WildOcea	HDPH1	11/18/10	12/10	Megamind	11/5/10	12/9/10		
Penrith	D&W3D	2/6/10	12/31/10		WildOcea	HDPH1	11/18/10	12/10		WildOcea	6/5/10	12/10
Pensacola	WildOcea	9/10	1/11		WildOcea	HDPH1	11/18/10	12/10	LBC	11/15/10	12/10	
	7/1/10	3/31/11			WildOcea	HDPH1	11/18/10	12/10	LOF	9/24/10	3/29/11	
	Rheged	4/11/07	5/11		WildOcea	HDPH1	11/18/10	12/10	Tucson AMC	HDPH1	11/18/10	12/10
	Schenarios	11/8/96			WildOcea	HDPH1	11/18/10	12/10	Tukwila AMC	HDPH1	11/18/10	12/10
Perm	HDPH1	11/17/10	12/10		WildOcea	HDPH1	11/18/10	12/10	Tulsa Cmk	HDPH1	11/18/10	12/10
	SeaRex	9/23/10	3/31/11		WildOcea	HDPH1	11/18/10	12/10	Ufa Zao	HDPH1	11/17/10	12/10
					WildOcea	HDPH1	11/18/10	12/10	Ufa ZAO	SeaRex	9/23/10	3/31/11
					WildOcea	HDPH1	11/18/10	12/10	Universal City AMC	HDPH1	11/18/10	12/10
					WildOcea	HDPH1	11/18/10	12/10	Urawa UC	HDPH1	11/18/10	12/10
					WildOcea	HDPH1	11/18/10	12/10	Uxbridge Ode	HDPH1	11/18/10	12/10
					WildOcea	HDPH1	11/18/10	12/10	Valencia Reg	HDPH1	11/18/10	12/10
					WildOcea	HDPH1	11/18/10	12/10	Valencia Spn	Amazon	10/1/10	6/30/11
					WildOcea	HDPH1	11/18/10	12/10	Animalop	12/19/09	12/19/10	
					WildOcea	HDPH1	11/18/10	12/10	WildOcea	9/09	4/11	
					WildOcea	HDPH1	11/18/10	12/10	LBC	11/15/10	12/10	
					WildOcea	HDPH1	11/18/10	12/10	TTL	9/1/10	8/11	
					WildOcea	HDPH1	12/16/10	1/11	UWT3D	3/26/10	2/11	
					WildOcea	HDPH1	12/16/10	1/11	VanCouver TWS			
					WildOcea	HDPH1	12/16/10	1/11	Veracruz Cpl	HDPH1	11/18/10	12/10
					WildOcea	HDPH1	12/16/10	1/11	Victoria DCI	DinoAliv	6/4/10	9/1/11
					WildOcea	HDPH1	12/16/10	1/11	LBC	11/15/10	12/10	
					WildOcea	HDPH1	12/16/10	1/11	LOF	11/5/10	5/5/11	
					WildOcea	HDPH1	12/16/10	1/11	VanGogh	9/17/10	1/31/11	

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Vienna CX	HPDH1	11/18/10	12/10	Wauwatosa AMC	HPDH1	11/18/10	12/10	Woodbridge AMC	WildOcea	1/8/10	2/10/11
Virginia Beach AMC	HPDH1	11/18/10	12/10	West Nyack Imx	HPDH1	11/18/10	12/10	Woodbridge Cpx	HPDH1	11/18/10	12/10
Virginia Beach AMSC	HPDH1	11/18/10	12/10	West Palm Beach Muv	HPDH1	11/18/10	12/10	Woodland Hills AMC	HPDH1	11/18/10	12/10
Vulcania	Vulcania	2/22/02		Westlake Reg	HPDH1	11/18/10	12/10	Woodridge Cmk	HPDH1	11/18/10	12/10
Warner Robins	ToFly	7/9/2		Westminster Orc AMC	HPDH1	11/18/10	12/10	Woodridge BW	HPDH1	11/18/10	12/10
Warsaw CC	HPDH1	11/18/10	12/10	Westminster Pro AMC	HPDH1	11/18/10	12/10	Wuhan Lark	HPDH1	11/18/10	12/10
Washington NASM	LOF	6/11/10	6/8/11	Whitby AMC	HPDH1	11/18/10	12/10	Zion	HPDH1	11/18/10	12/10
	ToFly	7/1/76		White Plains NA	HPDH1	11/18/10	12/10	Ypsilanti RMP	HPDH1	11/18/10	12/10
Washington NMNH	ToyStor3	11/19/10	1/11	Williamsville Reg	HPDH1	11/18/10	12/10	SeaRex	5/28/10	3/11	
	GCA	11/12/10	12/10	Wimbledon Ode	HPDH1	11/18/10	12/10	ZionCany	7/1/08		
	WildOcea	1/10	12/10	Winnipeg	ToyStor3	11/19/10	12/10				

Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
AfricAdv	African Adventure 3D	2007	nWP	Pulse	Pulse: A Stomp Odyssey	2002	GSF
AIWC	Adventures in Wild California	2000	MFF	QuantQue	Quantum Quest	2010	J9P
Alamo	Alamo: The Price of Freedom	1988	MFF	RATW	Ride Around the World	2006	GSF
AlienAdv	Alien Adventure	1999	3D	REA	Resident Evil: Afterlife	2010	SPE
Alps	Alps: Giants of Nature, The	2007	MFF	Rheged	Rheged: The Lost Kingdom	2000	unk
Amazon	Amazon	1997	MFF	SammyAdv	Sammy's Adventures	2010	nWP
Animalop	Animalopolis	2008	K2	SeaMonst	Sea Monsters: A Prehistoric Adventure	2007	NGD
AOTD	Aliens of the Deep	2005	3D	SeaRex	Sea Rex: Journey to a Prehistoric World	2010	3DEL
AR	Adrenaline Rush	2002	SHE	Sharks3D	Sharks 3D	2004	3DEL
Arabia3D	Arabia 3D	2010	3D	SOSPI	SOS Planet	2002	3D
ATSOT	Across the Sea of Time	1995	3D	SpaceSta	Space Station	2002	3D
AvatarSE	Avatar Special Edition	2010	3D	SU	Straight Up: Helicopters in Action	2002	SKF
Beavers	Beavers	1988	SLC	SupeSpee	Super Speedway	1997	SLC
Bugs	Bugs!	2003	3D	ToFly	To Fly!	1976	MFF
CDS	Cirque du Soleil: Journey of Man	1999	3D	ToyStor3	Toy Story 3	2010	3D
CRA	Coral Reef Adventure	2003	MFF	TR	Thrill Ride	1997	SPC
D&W3D	Dolphins & Whales 3D	2008	3DEL	TronLeg	Tron Legacy: An IMAX 3D Experience	2010	WDP
DinoAliv	Dinosaurs Alive	2007	3D	TTL	To The Limit	1989	MFF
Dolphins	Dolphins	2000	MFF	TwiEclip	Twilight Saga: Eclipse, The IMAX Experience	2010	SE
DS3D	Deep Sea 3D	2006	3D	U23D	U2 3D	2008	NGD
Everest	Everest	1998	MFF	UnderSea	Under The Sea 3D	2009	IMAX
Extreme	Extreme	1999	GSF	UWT3D	Ultimate Wave Tahiti 3D, The	2010	K2
FightPil	Fighter Pilot: Operation Red Flag	2004	K2	VanGogh	Van Gogh: Brush with Genius	2009	MFF
FMTTM	Fly Me to the Moon	2008	3D	VOTDS	Volcanoes of the Deep Sea	2003	SLC
FSOS	Four Seasons of Shiretoko	1988	unk	Vulcania	Vulcania	2002	unk
GC	Grand Canyon: The Hidden Secrets	1985	NGD	WATE	Wild Australia: The Edge	1997	MSI
GCA	Grand Canyon Adventure: River at Risk 3D	2008	3D	WildOcea	Wild Ocean	2008	GSF
Greece	Greece: Secrets of the Past	2006	MFF	WilDDream	Wildest Dream, The	2010	NGD
HaunCast	Haunted Castle	2001	3D	WS3D	Wild Safari 3D	2005	NGD
HCBTD	Hearst Castle: Building the Dream	1996	NGD	ZionCany	Zion Canyon (aka TOTG)	1994	BFI
HeartSon	Heartsong	1994	unk				
HOTB	Hurricane on the Bayou	2006	MFF				
HPDH1	Harry Potter and the Deathly Hallows, Part I	2010	IMAX				
HPOOTP	Harry Potter and the Order of the Phoenix	2007	WB				
Hubble3D	Hubble 3D	2010	3D				
IOTS	Island of the Sharks	1999	IMAX				
IronMan2	Iron Man 2: The IMAX Experience	2010	PPC				
JIAC	Journey into Amazing Caves	2001	MFF				
JTM	Journey to Mecca	2009	SKF				
L&C	Lewis & Clark: Great Journey West	2002	NGD				
LBC	Light Before Christmas, The	2008	CGI				
LOF	Legends of Flight	2010	3D				
LOLL	Legend of Loch Lomond, The	2002	SKF				
LW	Lost Worlds: Life in the Balance	2001	PCI				
MagDes	Magnificent Desolation	2005	3D				
Megamind	Megamind	2010	3D				
MOE	Mysteries of Egypt	1998	NGD				
MOF	Magic of Flight, The	1997	MFF				
MOTGL	Mysteries of the Great Lakes	2008	SN				
MTTM	Molecules to the Max	2009	SKF				
Mummie3D	Mummies 3D	2008	3D				
Mummies	Mummies: Secrets of the Pharaohs	2007	GSF				
NASCAR	NASCAR 3D: The IMAX Experience	2004	3D				
ND	Neelkanth Darshan	2005	unk				
Niagara	Niagara: Miracles, Myths, and Magic	1987	NGD				
OW3D	Ocean Wonderland 3D	2003	3DEL				
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993	IMAX				
PolarExp	Polar Express: An IMAX 3D Experience, The	2004	3D				

December 2010 Bookings Count

#	Film	#	Film	#	Film	#	Film
357	HPDH1	5	WilDDream	2	REA	1	LOLL
30	LOF	4	Bugs	2	SammyAdv	1	MagDes
24	WildOcea	4	Extreme	2	ToFly	1	Megamind
19	UWT3D	4	HaunCast	1	AIWC	1	NASCAR
18	LBC	4	VanGogh	1	Alamo	1	ND
16	DinoAliv	3	AvatarSE	1	AlienAdv	1	Ozarks
16	SeaRex	3	HOTB	1	Alps	1	PolarExp
14	Arabia3D	3	Hubble3D	1	Amazon	1	Pulse
12	Animalop	3	L&C	1	AOTD	1	QuantQue
12	D&W3D	3	MTTM	1	AR	1	Rheged
10	Sharks3D	3	OW3D	1	ATSOT	1	SpaceSta
8	Mummie3D	3	RATW	1	Beavers	1	SU
8	Mummies	3	SOSPI	1	CDS	1	SupeSpee
7	AfricAdv	3	ToyStor3	1	Dolphins	1	TR
7	MOTGL	2	CRA	1	DS3D	1	TTL
6	FightPil	2	Everest	1	FSOS	1	TwiEclip
5	FMTTM	2	Greece	1	JIAC	1	U23D
5	GCA	2	LW	1	HeartSon	1	Vulcania
5	JTM	2	MOE	1	HPOOTP	1	WATE
5	SeaMonst	2	MOF	1	IOTS	1	WS3D
5	TronLeg	2	Niagara	2	IronMan2	1	ZionCany
5	UnderSea	2					

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold**.

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SHORTS

Harry Potter, Megamind watch

Warner Bros.' *Harry Potter and the Deathly Hallows, Part 1* opened on Nov. 19 in North America, taking in \$125 million on about 9,400 conventional screens at 4,125 locations, the highest opening weekend for the franchise's seven films to date. The IMAX DMR edition earned \$11.8 million domestically, the second-highest three-day opening weekend for a DMR title (after *Alice in Wonderland* with \$12.1 million), although *Part 1*'s record 239 screens drove down the per-screen average to about \$49,400, seventh place among three-day DMR debuts.

Overseas, *Part 1* grossed \$4.3 million on 101 screens, including some that opened a day or two earlier than the domestic theaters, a per-screen average of almost \$42,600. The global IMAX total of \$16.1 million on 340 screens is a record for a three-day opening weekend, topped only by the \$18.3 million raked in by *Transformers: Revenge of the Fallen* in its first five days in June 2009.

DreamWorks Animation's *Megamind*, which opened on Nov. 5, grossed \$46 million on 7,300 domestic screens in its first weekend, of which \$3.3 million came from 195 IMAX theaters. The total places it precisely in the middle of all DMR opening weekends to date, and although the per-screen average of \$17,129, is one of the worst for a DMR so far (39th out of 47), it is more than 2.5 times better than the PSA of the conventional houses.

Kodak demos laser projector

Kodak has demonstrated a laser-powered, 11,000-lumen, digital cinema projector that the company says is scalable to 40,000 lumens. The system uses three DLP 2K chips and standard DCI-compliant electronics, and is a prototype for a "commercially viable" projector. It will support 4K chips when they become available.

Unlike the systems demonstrated by Laser Light Engines (see *The Biz*, Summer 2010), the optical block of the Kodak unit was designed from scratch, and provides red, green, and blue laser light directly to the imagers. (Although LLE plans to develop such systems in cooperation with projector makers, its first demo units provided white laser light to the lamphouses of standard cinema projectors.) All laser projectors promise to reduce operating costs by eliminating expensive and short-lived xenon lamps and reducing power consumption.

The Kodak system is particularly efficient for 3D projection because it does



Kodak's prototype laser-powered digital projector.

not use filters, but maintains the polarization inherent in laser light and uses an internal polarization switch to alternate between two orthogonal polarizations. On a 40-foot-wide unity-gain screen, the system projected 14 foot-Lamberts in 2D mode, and 8 fL in 3D mode on a 2.3-gain screen with the same power. (The standard for 3D is 5.5 fL, although most real-world theaters do not reach that level.)

Kodak's projector uses much smaller lenses than conventional DLP projectors, reducing costs and providing for darker black levels because of the lower f number. The lasers allow the system to project a wider color gamut than xenon-powered projectors.

Kodak says it is talking with several projector manufacturers about licensing the system and expects that production units could be released 12 to 18 months after

an agreement is signed.

(Laser Light Engines has an exclusive agreement with, and investment from, **Imax Corporation** to develop a custom version of its light engine for IMAX digital systems.)

Freeman voicing *Born to be Wild*

Academy Award-winning actor Morgan Freeman will narrate *Born to be Wild 3D*, a GS documentary being produced by **Imax Corporation** and Warner Bros. Pictures. The film, directed by David Lickley and photographed by David Douglas, depicts the efforts to save orphaned baby elephants in Kenya and baby orangutans in Borneo. Principal photography using IMAX 15/70 and digital cameras wrapped last month. *Born to be Wild* is set to open on April 8, 2011.

Next *Batman* shot partly in 15/70?

Wally Pfister, cinematographer for all of director Christopher Nolan's films to date, has said he hopes to shoot parts of *The Dark Knight Rises*, the next film in the Batman franchise, with 15/70 cameras. In an interview with TheWrap.com, he said, "I'd love to shoot as much of the movie in IMAX as possible. I don't know how feasible it is, but Chris and I are both huge IMAX fans. It's the highest resolution film around." He dismissed making the movie in 3D, because "it has to be shot in a video process, and we're film people to the end."

The film is set to start shooting with returning cast members Christian Bale, Morgan Freeman, Gary Oldman, and Michael Caine in May 2011 for a July 2012 release. It is being produced by Legendary Pictures and distributed by Warner Bros.

Robert Kerr memorial unveiled

A memorial to Imax Corporation co-founder Robert Kerr has been erected by the city government of Cambridge, ON, Canada, to commemorate Kerr's contributions to the community. Before forming Imax in 1967 with filmmakers Graeme Ferguson and Roman Kroitor, Kerr

(see *SHORTS* on page 15)